

THE INLAND PRINTER

*The Leading
Business and Technical Journal of the World
in the Printing and Allied Industries*



Volume 78

MARCH, 1927

Number 6

What does it cost to install *The VIRKOTYPE Process* of RAISED Printing

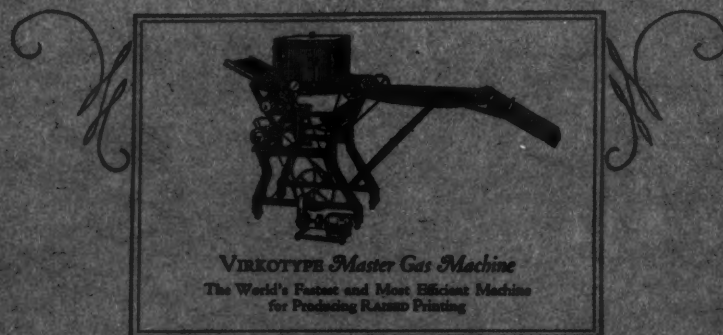
*V*IRKOTYPE MACHINES are small—there is no floor space problem. Few offices would be inconvenienced by the installation of a Virkotype Machine.

Virkotyping can be done successfully by any pressman—there is no skilled labor problem. The process is simplicity itself.

And the cost of equipment, maintenance and operation is so low the smallest of printers can afford it.

The exact cost, naturally, would be governed by the size machine your work requires, as there are various models to satisfy varying production requirements.

Why not let us tell you what *your* Virkotype equipment would cost—to install and to operate? Write



WOOD, NATHAN & VIRKUS CO., 547 West 23rd Street, New York

VIRKOTYPE

BU

J. W.
Stan
McCl
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Missi
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South
South
Butle
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Pacifi
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**Distributors of
BUTLER PAPER**

J. W. Butler Paper Company Chicago
Standard Paper Company Milwaukee
McClellan Paper Company Minneapolis
McClellan Paper Company St. Paul
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Butler Paper Company Detroit
Central Michigan Paper Co. Grand Rapids
Butler Paper Company, Inc. New York
Mississippi Valley Paper Co. St. Louis
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Butler American Paper Company New York
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Eighty-three Years' Service to Printers

Butler Brands of Paper

**ARE UNQUALIFIEDLY
GUARANTEED
TO FILL EVERY PURPOSE
FOR WHICH
THEY ARE MADE**



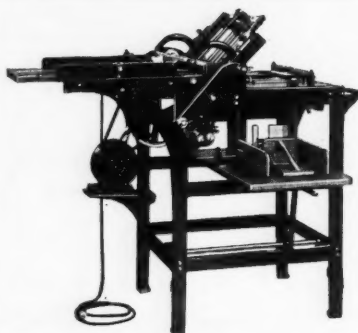
And Now BUTLER Guarantees Quality

Butler assumes full responsibility for all papers bearing the Butler Brand. We make and sell these papers to fulfil specific requirements and guarantee them to be satisfactory for every purpose for which they are produced.

Buy Butler papers with the full assurance that they are exactly as represented and that the responsibility is ours—not yours—if the paper does not faithfully serve the purpose for which it is made.

Take full advantage of this new security and the Butler Price Guarantee which was created for your benefit.

Butler Paper



Agencies in All the Principal Cities

THE LIBERTY

THE INDUSTRY IN GENERAL is today attempting to introduce 19x25 inch Folders. It is interesting to reflect that Liberty, more than two years ago, introduced the first high-speed 19x25 inch Folder. This natural leadership, through public opinion, has literally "picked" the Liberty up and set it in first place.

The Liberty Folder Company - Sidney, Ohio

(ORIGINATORS OF SIMPLE FOLDERS)

ROUSE Page Frame



H. B. ROUSE & CO.
2214-16 WARD ST., CHICAGO

THE INLAND PRINTER

Volume 78, No. 6

March, 1927

HARRY HILLMAN, *Editor-in-Chief* • MARTIN HEIR, *Associate Editor*

Published Monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET ~ CHICAGO, U. S. A.

New York Advertising Office: 41 Park Row

TERMS: United States, \$4 a year in advance; single copy, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879



J. HORACE McFARLAND COMPANY
Blanket Division
HARRISBURG, PENNSYLVANIA

August 18, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smearing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

RSB:mt

J. HORACE McFARLAND COMPANY
Robert D. McFarland

Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

CARMICHAEL

Relief Blankets

(Patented)

Cylinder Presses

Platen Presses

Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.

ATLANTA, GEORGIA



Write a Few Letters to Intertype Users

The Intertype has been very successful.

Obviously, it must have important advantages.

Ask the Intertype user what these advantages are.

Don't buy any composing machine until you have found out why so many

thousands of publishers and printers have chosen Intertypes.

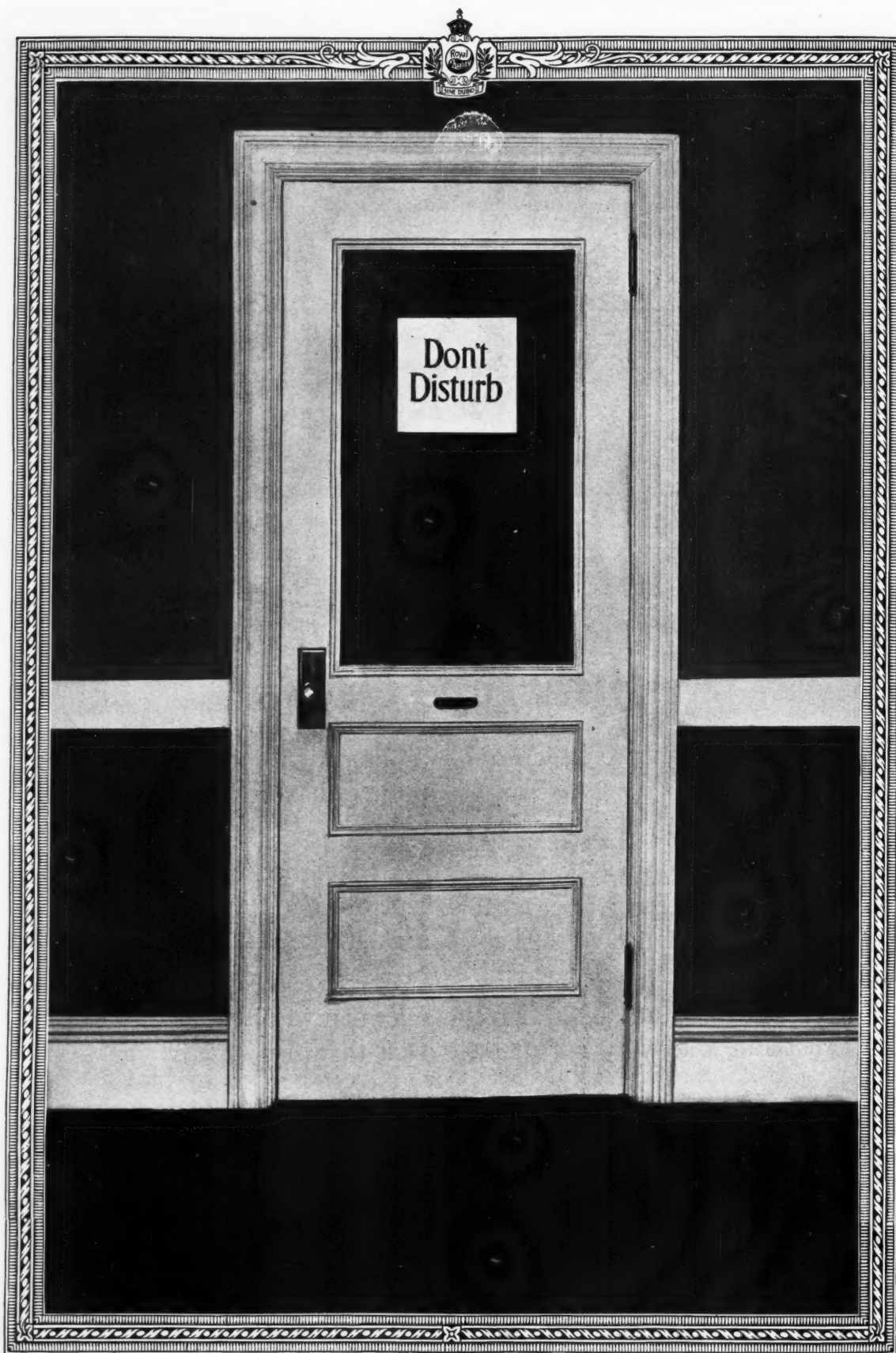
Write to the nearest Intertype office for literature and a list of users in your vicinity.

Or ask to see an Intertype salesman who will give you facts that may surprise you.

Investigate the Intertype



INTERTYPE CORPORATION: New York 1440 Broadway; Chicago 130 N. Franklin St.; Memphis McCall Bldg.; San Francisco 560 Howard St.; Los Angeles 1240 S. Main St.; Boston 80 Federal St.; London; Berlin





“In the Land of the Blind *the One-Eyed Man is King*”



“DON'T DISTURB”—ROYAL salesmen run into that sign occasionally—when they go outside their regular list of customers into the realm of the far-away stranger or the indifferent neighbor.

Therefore, this is addressed to proprietors of printshops—production managers and executives who have an eye to net profits—because no man nowadays can afford to barricade himself behind a closed door marked “Don’t Disturb.” He may be buying electrotypes that are good enough for his purpose and long-established friendly habit may dictate his attitude, “Don’t disturb my relations with my present electrotypewriter”—BUT right here we would beg him to remember something our friend Shakespeare wrote long ago, “A substitute shines brightly as a king until a king be by. . .”

So, thinking only of the occasional job—the one which tests all the printing skill your shop possesses—let *that* job go to ROYAL. Take down the sign “Don’t Disturb” just long enough to bid our salesman welcome and justify your unprecedented departure from your usual source of supply by declaring that you for one won’t be classified either as *one-eyed* or as being unable to tell a king from a substitute.

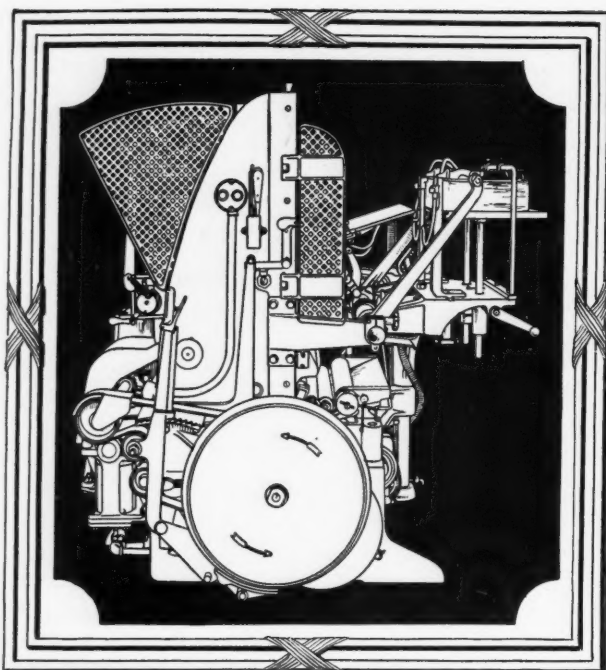
Royal Electrotypes Company

BOSTON OFFICE
470 Atlantic Ave.

Philadelphia

NEW YORK OFFICE
1270 Broadway

Member International Association of Electrotypers



The Miehle Vertical

Forward or Backward

IT IS impossible to stand still and live. We must go either forward or backward. Actually, what we call "holding our own" is going backward.

The printer who installs Miehle Verticals is really going forward. He is keeping abreast of the times. No job press is comparable with the Miehle Vertical with respect to economy of production. Its range is great. Its adaptability is almost universal.

MIEHLE PRINTING PRESS & MFG. CO.

Main Office and Factory

Fourteenth and Robey Sts.
CHICAGO

PHILADELPHIA
BOSTON
DALLAS

SAN FRANCISCO
LOS ANGELES

Sales Offices:

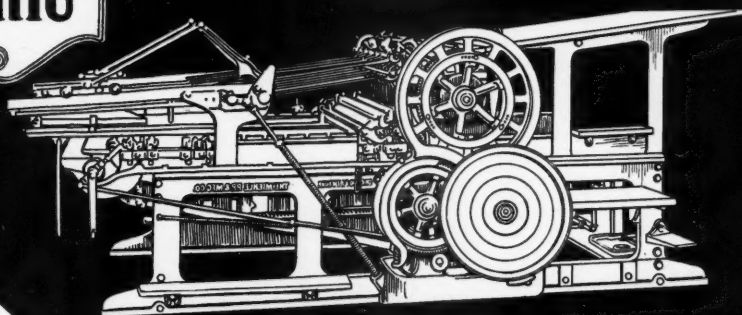
ATLANTA, Dodson Printers' Supply Company
OKLAHOMA CITY, Western Newspaper Union
SALT LAKE CITY, Western Newspaper Union

Operating Exhibits:

Transportation Building, Chicago

Printing Crafts Building, New York

The Miehle



PREPAREDNESS

ONE of the rudiments of successful manufacturing is the use of efficient, economical equipment only.

The product must be right, the cost must be right, before competition on even terms is possible.

The wise printer is he who equips himself to obtain the best trade in his market. He knows it will not come to him until he is prepared to take care of it.

Ovid said: "He who is not ready today will be less so tomorrow."

MIEHLE PRINTING PRESS & MFG. CO.

Main Office and Factory Fourteenth and Robey Streets, Chicago

Operating Exhibits:

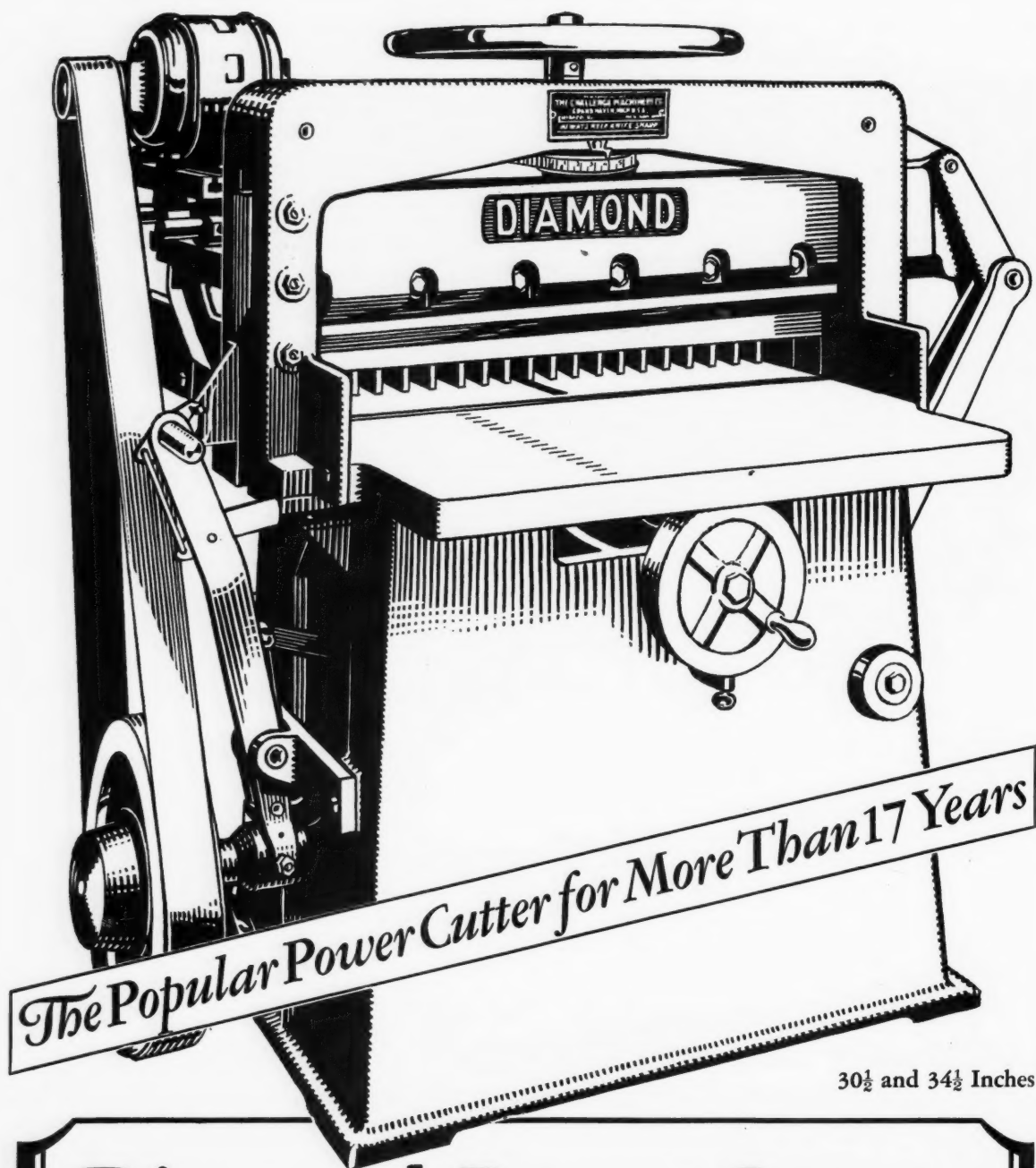
Transportation Building, Chicago Printing Crafts Building, New York

Sales Offices:

PHILADELPHIA BOSTON DALLAS SAN FRANCISCO LOS ANGELES

ATLANTA, Dodson Printers' Supply Co. OKLAHOMA CITY, Western Newspaper Union

SALT LAKE CITY, Western Newspaper Union



30½ and 34½ Inches

Diamond Power Cutters

You see Diamond Power Cutters everywhere, in the best print shops and binderies, and they have gained this great popularity because of excellence

The Diamond is a decidedly profitable cutter in every way. It will speed up production. It will prevent stock wastage. It will bring cutting costs down to the minimum. It will be always ready to assist you in turning out high quality work and at a good profit

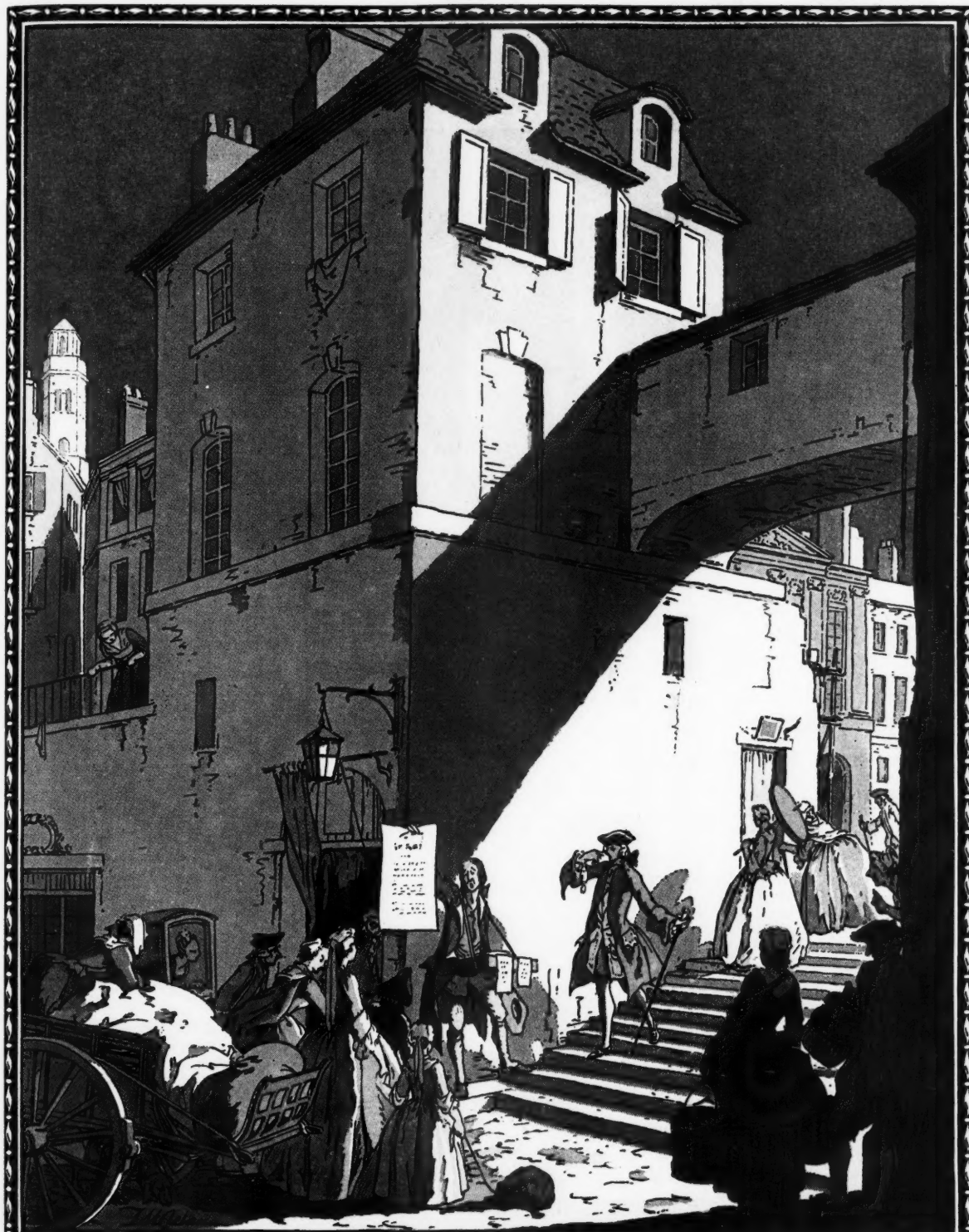
Ask for Literature—Your Dealer will gladly show you a Diamond

Mfd. and Fully
Guaranteed by

The Challenge Machinery Co.

Grand Haven, Mich.
Chicago New York

WESTVACO FOLDING ENAMEL



The Broadside

A WESTVACO SURFACE FOR
EVERY PRINTING NEED

The Mill Price List *Distributors of* **WESTVACO MILL BRAND PAPERS**

The Chatfield & Woods
Company
20 W. Glenn Street, *Atlanta, Ga.*

The Arnold-Roberts Company
Augusta, Me.

Bradley-Reese Company
308 W. Pratt Street, *Baltimore, Md.*

Graham Paper Company
1726 Avenue B, *Birmingham, Ala.*

The Arnold-Roberts Company
180 Congress Street, *Boston, Mass.*

The Union Paper & Twine
Company
Larkin Terminal Building,
Buffalo, N. Y.

Bradner Smith & Company
333 S. Desplaines Street, *Chicago, Ill.*

West Virginia Pulp & Paper
Company
732 Sherman Street, *Chicago, Ill.*

The Chatfield & Woods
Company
3rd, Plum & Pearl Streets,
Cincinnati, O.

The Union Paper & Twine
Company
116-128 St. Clair Avenue, N. W.
Cleveland, O.

Graham Paper Company
1001-1007 Broom Street, *Dallas, Texas*

Carpenter Paper Company
of Iowa
106-112 Seventh Street Viaduct,
Des Moines, Ia.

The Union Paper & Twine
Company
551 E. Fort Street, *Detroit, Mich.*

Graham Paper Company
201 Anthony Street, *El Paso, Texas*

Graham Paper Company
1002-1008 Washington Avenue,
Houston, Texas

Graham Paper Company
332-336 W. 6th Street, Traffic Way,
Kansas City, Mo.

West Virginia Pulp & Paper Co.
122 East 7th Street, *Los Angeles, Cal.*

The **Mill Price List**

Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
Westvaco Folding Enamel
Pinnacle Extra Strong
Embossing Enamel
Westvaco Ideal Litho
Westvaco Satin White
Translucent
Westvaco Coated Post Card
Clear Spring Super
Clear Spring English Finish
Clear Spring Text
Westvaco Super
Westvaco M.F.
Westvaco Eggshell
Minerco Bond
Origa Writing
Westvaco Mimeograph
Westvaco Index Bristol
Westvaco Post Card



Manufactured by
**WEST VIRGINIA PULP
& PAPER COMPANY**

The E. A. Bouer Company
175-185 Hanover Street,
Milwaukee, Wis.

Graham Paper Company
607 Washington Avenue, South,
Minneapolis, Minn.

Graham Paper Company
222 Second Avenue, North
Nashville, Tenn.

The Arnold-Roberts Company
511 Chapel Street, *New Haven, Conn.*

Graham Paper Company
S. Peters, Gravier & Fulton Streets,
New Orleans, La.

Beekman Paper and Card
Company, Inc.
137-141 Varick Street
New York, N. Y.

West Virginia Pulp & Paper
Company
200 Fifth Avenue, *New York, N. Y.*

Carpenter Paper Company
9th & Harney Streets, *Omaha, Neb.*

Lindsay Bros., Inc.
419 S. Front Street, *Philadelphia, Pa.*

The Chatfield & Woods
Company
2nd & Liberty Avenues,
Pittsburgh, Pa.

The Arnold-Roberts Company
86 Weybosset Street, *Providence, R. I.*

Richmond Paper Company,
Inc.
201 Governor Street, *Richmond, Va.*

The Union Paper & Twine
Company
25 Spencer Street, *Rochester, N. Y.*

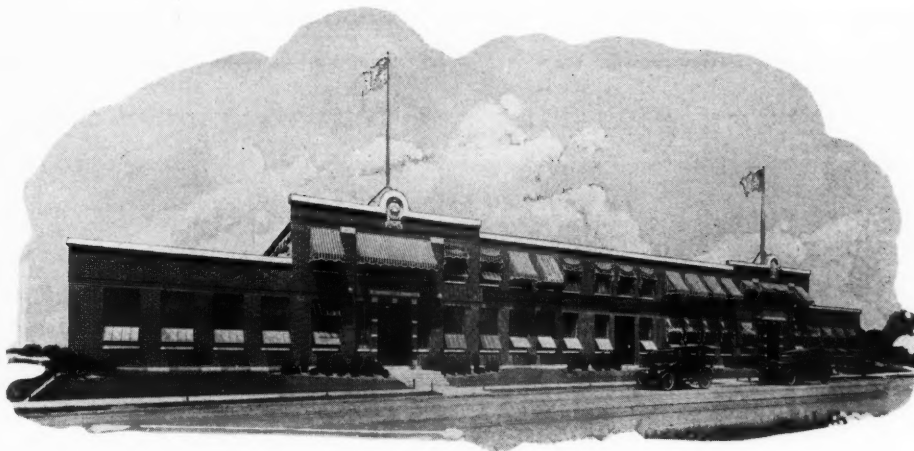
Graham Paper Company
1014 Spruce Street, *St. Louis, Mo.*

Graham Paper Company
16 East 4th Street, *St. Paul, Minn.*

West Virginia Pulp & Paper
Company
503 Market Street, *San Francisco, Cal.*

R. P. Andrews Paper
Company
704 1st Street, S. E., *Washington, D. C.*

R. P. Andrews Paper
Company
York, Pa.



The A · B · C of Austin Undivided Responsibility

UNDIVIDED responsibility, the modern way to build a plant, is the simplest and by far the most satisfactory procedure open to an industrial executive.

Under one contract, engineering, building, and equipment are all handled by one organization. No delays, no division of responsibility, no buck passing. It is as simple as A B C and as definite.

- A Total cost for the complete project guaranteed in advance—*Architectural Service, Construction and Equipment.*
- B Completion date guaranteed, with bonus and penalty clause if desired—*Architectural Service, Construction and Equipment.*
- C Guaranteed quality of materials and workmanship—*Architectural Service, Construction and Equipment.*

Hundreds of leading firms have found the Austin Method the ideal way to handle their new plant projects. It means maximum value per dollar invested, and permanent plant construction in the shortest possible time, from preliminary layout to complete plant.

Wire or phone the nearest Austin Office listed below, or use the Memo.

THE AUSTIN COMPANY, Engineers and Builders, Cleveland

New York Cincinnati Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Portland Miami
The Austin Company of Texas: Dallas The Austin Company of California: Los Angeles and San Francisco

AUSTIN

Complete Building Service

	<p>Memo to THE AUSTIN COMPANY, Cleveland: —</p> <p>We are interested in a project containing square feet. You may send a personal copy of "The Austin Book of Buildings."</p> <p>Firm</p> <p>Individual</p> <p>Street City</p> <p style="text-align: right;">L. P. 3-27</p>	
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Please Mention THE INLAND PRINTER When Writing to Advertisers.



Metal Trucks

DESCRIPTION

No. 13485.—A small Truck very satisfactory for offices of moderate requirements. With Hood attached (13485-A) it is an excellent accessory to a Saw-Trimmer, catching the fine particles of metal as they fall through the pedestal. The Hood is detachable and nests over the truck body, so that whenever not in use it is easily removed (see illustration). Body of truck and hood are made of heavy steel and the wheels are of ample size (8 inches diameter) and strength. The small swivel caster at the rear is 2½ inches in diameter.

Dimensions: Height overall, 18 inches; to top of body, 13 inches; width, 17 inches; length, 20½ inches. Capacity, 1750 cubic inches. Weight, 70 pounds.

No. 13487.—This Truck was designed for use in newspaper offices and will withstand the most severe usage. It is made of heavier material throughout than our other trucks, with edges formed over and reinforced, handle rigid, and wheels and shaft practically unbreakable. The large wheels are 12 inches in diameter with a 2½-inch face, and the swivel caster in rear is 5 inches in diameter.

Dimensions: Height overall, 24½ inches; to top of body, 22½ inches; width, 21 inches;

length, 27 inches. Capacity, 4600 cubic inches. Weight, 170 pounds.

No. 13491.—This Truck is so easy to dump that it is usually referred to as "self-dumping". To dump, merely step on foot lever (A) thus releasing trigger (B) which holds Truck securely in upright position. The body is pivoted "off center" and will therefore automatically tip to a position where a slight pull upward on the handle will dump the contents. The operation is simple, yet positive and absolutely dependable. The body is of heavy-gauge steel, formed so as to insure maximum strength at all points, and with side-castings, wheels, and other parts of ample strength to withstand any abuse the truck should be subjected to. No modern newspaper plant can afford to be without it. The large wheels are 10 inches in diameter with a 1½-inch face, and the small swivel caster in rear is 4 inches in diameter.

Dimensions: Height overall, 24½ inches; to top of body, 21½ inches; width, 21 inches; length, 23½ inches. Capacity, 2850 cubic inches. Weight, 150 pounds.

No. 13491-A.—Same as No. 13491 but is 27½ inches wide and has a capacity of 4000 cubic inches.

— Manufactured by the —

Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN

EASTERN OFFICE AND WAREHOUSE:
RAHWAY, NEW JERSEY

FOR SALE BY LEADING TYPEFOUNDERS AND DEALERS EVERYWHERE

Half a Million Dollars

*stands between you and -
the hazard of Experiment*

THE American Gas Association has set aside the sum of \$500,000 for laboratory testing and development of Factory Furnaces using gas for a fuel.

Manufacturers are not asked to put their money in any gas-burning equipment on an experimental basis. Careful, competent and scientific investigation will be made on any industrial gas-burning equipment the installation of which is under consideration by any manufacturer.

Write to the American Gas Association or your local gas company for facts, laboratory test and record of performance. They will gladly supply you with all available data.

Gas is the Ideal Factory Fuel—clean, convenient, economical and easily controlled. Get the facts.

American Gas Association
342 Madison Avenue, New York City

Send today for our interesting book,
"Gas — the Ideal Factory Fuel"

YOU CAN DO IT BETTER WITH GAS

Four Advantages of Gas

Dependable—
any time, any place, any
quantity.

Controllable—
exact temperatures,
automatically
controlled.



Economical—
lowest final cost per unit
of production.

Clean—
comfortable factory
working
conditions.



You Save at the Start *✓ and from then right on*

YOUR savings on a "C & P" Press *begin* when you buy it; they *continue* through every hour you use it.

You save on first cost: because you can put in adequate "C & P" Press equipment to do a given job for much less than you would pay for other types of presses to do the same volume and quality of work.

You save on operating cost. Under your supervision, "Junior" pressmen can successfully operate "C & P" equipment.

You save on upkeep and replacement cost. Not much need be added to that—you already know what a good reputation these presses have for "standing up" to their jobs. And of course that's true of the whole "C & P" line, too.

You'll find it good business to get well acquainted with "C & P" Presses. Ask your nearest Supply House; or, if you prefer, write us direct. We'll be mighty glad to see that full information is placed in your hands—promptly and without obligation to you.

THE CHANDLER & PRICE COMPANY *✓* **Cleveland, U. S. A.**



Look It Over, From the Floor Up - *It's a Craftsman!*

STRICTLY speaking, you're mainly interested in the "business end" of the Craftsman Paper Cutter—from the table up.

But it's the Craftsman's rugged, through-and-through sturdy construction that makes it possible for it to work *accurately*, as it does, and to handle a *big daily volume* of work, as it does; so your "sizing-up" of this picture should begin right at the floor, and travel clear to the top.

The "foundation" for the efficient performance of this machine is a literal term—a massive, one-piece casting forming the whole base and frame of the cutter. It provides rigid support to the table and holds it square—being one piece, there is nothing to work loose.

Fast work, speedy work, clean work—these and other qualities help to make the Chandler & Price Craftsman Cutter a really profitable investment. Made in one size only; thirty-four and one-half inches. We'll gladly send interesting portfolio and particulars; or, your Supply House will be pleased to furnish full information on request, without obligation to you.

THE CHANDLER & PRICE COMPANY *Cleveland, U. S. A.*

Please Mention THE INLAND PRINTER When Writing to Advertisers.

"As Ye Fold, So Shall Ye Reap"

BINDERY profits are largely a matter of proper and modernized equipment. Lowered folding costs follow a CLEVELAND installation just as logically and inevitably as when keen management supplants haphazard direction. Among the various models of CLEVELAND Folders and Feeders will be found the exact equipment to meet the particular requirements of any bindery.

Model "B" CLEVELAND Folder

Maximum sheet size for right angle fold 26x40; for parallel fold 26x58; minimum sheet for right angle fold 8x8; for parallel fold 4x7. Has seven folding sections. (Send for diagram).

Model "O" CLEVELAND Folder

Maximum sheet size for all forms 19x25; minimum sheet size 4x6. Folds 66 different forms from full 19x25 sheet. Has seven folding sections. (Send for diagram).

Model "K" CLEVELAND Folder

Maximum sheet size 39x52; minimum sheet size 8x12. Has ten folding sections. (Send for diagram).

Model "E" CLEVELAND Folder

Maximum sheet size 17x22; minimum sheet size 4x6. Folds 55 different forms. Has six folding sections. (Send for diagram).

Model "L" CLEVELAND Folder

Maximum sheet size 17x22; minimum sheet size 4x6. Folds 27 different forms. Has four folding sections. (Send for diagram).

CLEVELAND Air Wheel Feeders, Continuous or Pile, are available for these Folders. Write for prices, specifications and samples of work. Sets of Dummy Folds for Models "B" and "O" may also be had upon application.

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

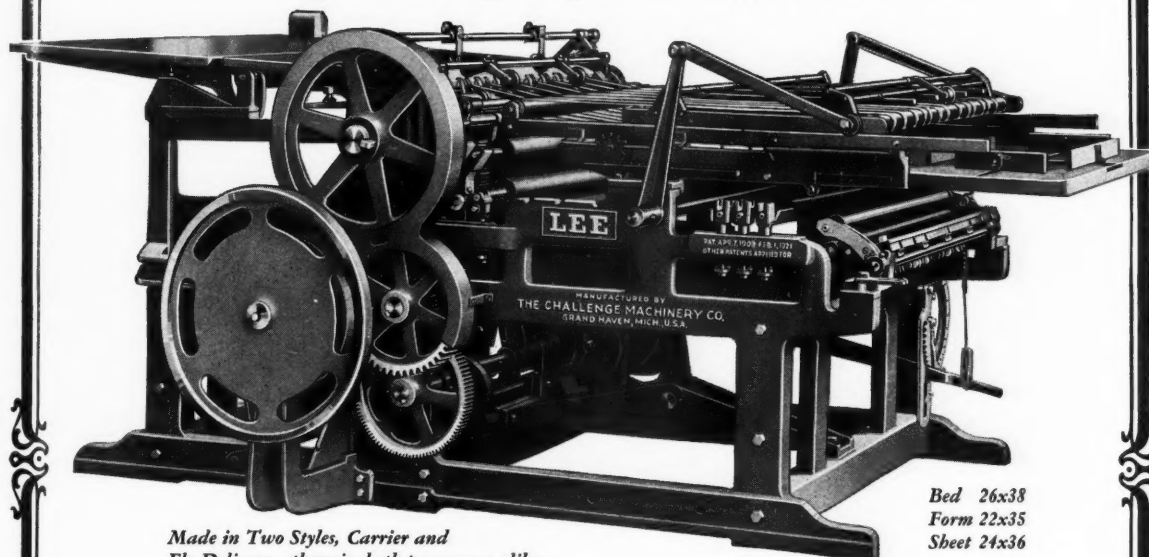
NEW YORK—1304 Printing Crafts Bldg.
BOSTON—Chamber of Commerce Bldg.
CHICAGO—532 S. Clark Street

PHILADELPHIA—1024 Public Ledger Building
LOS ANGELES—404 Allied Crafts Bldg.
SAN FRANCISCO—514 Howard Street

The LEE PRESS

The Economical Two-Revolution

Because of Its Very Moderate First Cost, Ease of Handling, Low Upkeep and Superior Product



Made in Two Styles, Carrier and Fly Delivery, otherwise both presses are alike

*Bed 26x38
Form 22x35
Sheet 24x36*

Simplest Two-Revolution Press Made

The LEE PRESS was designed to give the user the greatest maximum efficiency on all varieties of work, from the small, plain, quick job in one color up to a sheet the capacity of the press and which may call for the closest kind of register in several colors

The LEE PRESS is simple, strong and pleasing in its lines, and possesses every convenience for the operator. The few adjustments necessary are extremely simple and readily understood, making it easy to handle in changing for different size forms

Write today to us or any Dealer for literature and prices

The Challenge Machinery Co., Mfrs.

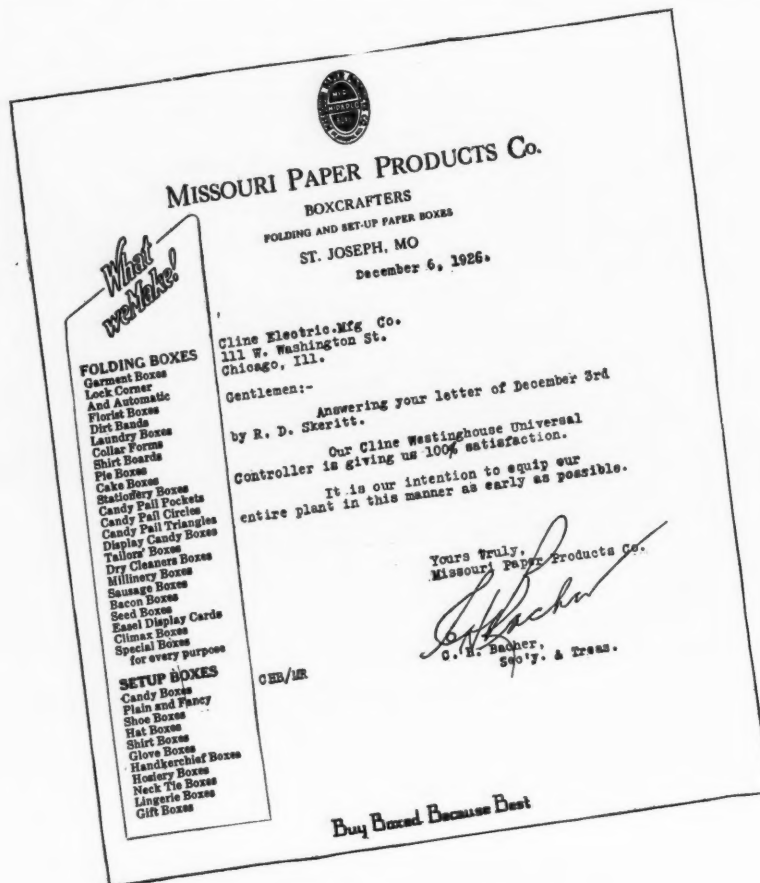
Chicago, 17-19 E. Austin Ave.

Grand Haven, Mich.

New York, 220 W. 19th St.

The LEE PRESS

—“is giving us 100% satisfaction”
says Mr. Bacher of Missouri Paper Products Co.



The Cline Electric Mfg. Co. furnishes Motors and
Control Equipments for Printing Presses and Aux-
iliary Machinery for Newspaper and Job Presses.

CLINE ELECTRIC MFG. CO.

MAIN OFFICE, CONWAY BUILDING, 111 W. WASHINGTON ST., CHICAGO, ILL.

WESTERN OFFICE
FIRST NAT'L BANK BLDG.
SAN FRANCISCO
CALIFORNIA



STANDARD OF THE WORLD

EASTERN OFFICE
MARBRIDGE BLDG.
47 WEST 34TH ST.
NEW YORK CITY

Another Monitor Equipped Plant

5 MONITOR STITCHERS



PLANT OF THE KENFIELD-LEACH COMPANY, CHICAGO

The above company bought their first machine
in 1910; their last in 1921. All are in operation.



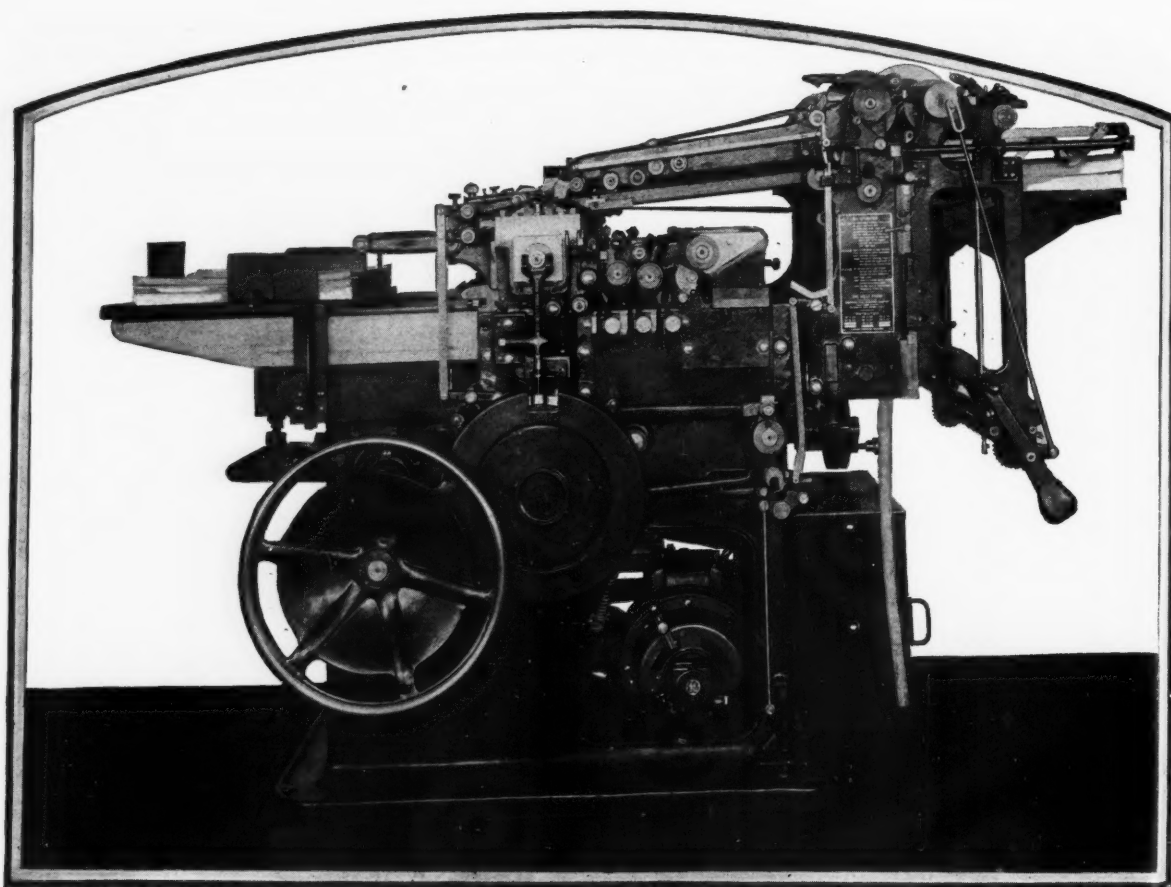
LATHAM MACHINERY COMPANY

1153 Fulton Street, Chicago

NEW YORK
461 EIGHTH AVENUE

PHILADELPHIA
BOURSE BUILDING

BOSTON
531 ATLANTIC AVENUE



—and a G-E Motor is Standard Equipment

Press manufacturers have brought modern printing presses to a high state of development, but a printing press is dependent for much of its success upon the motor that drives it. Accordingly, many press manufacturers are adopting G-E Motor Drive as standard equipment, that their presses may give the service for which they were designed.



A quarter of a century of experience in applying electrical drive to printing presses has brought General Electric the world-wide reputation of being exceptionally fitted to meet the needs of the entire publishing field.

The American Type Founders Company in developing the Kelly press, made G-E Motors standard equipment. The Kelly press pictured herewith is equipped with a G-E Motor and is typical of thousands which have gone into service all over the world.

Make it a point to specify G-E Motors and Control for any printing presses or other machines you are going to buy. This provides lasting assurance that you have purchased the best.

GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN ALL PRINCIPAL CITIES

The men who know THE PRESSMEN say AND THE MANAGEMENT



"When you want production and good work get your Dexter Feeders running."
GEORGE SIMON



"I have operated Dexter Feeders for a long time and they certainly are good machines."
DAN L. SULLIVAN



"All our men have very good results with Dexter Feeders."
JAMES MCILWAINE, JR.



"I have turned out some very fine work on presses equipped with Dexter Pile Feeders."
JOHN SCHAEFFER



"I don't see how anyone can afford to run presses without Dexter Automatic Feeders."
EDWARD ALSTER



"With Dexter Automatic Feeders on the job we can spend our time watching the delivery end of the presses."
H. CARPENTER

Telephone, MA 6-0230

Betts Printing Co.
High Grade
LABELS, SHOW CARDS, FOLDING BOXES
159 Varick Street, Cor. Van Dam Street
NEW YORK

January 3rd, 1927.

Dexter Folder Company,
28 West 23rd Street,
New York City.

Attention: Mr. R. Ruston, Jr.

Gentlemen:

We now have in our plant twelve Dexter Button Feeders. The first one we installed in 1923, two more in 1923, two in 1924, one in 1925 and six during 1926.

All of these feeders are meeting the very exacting conditions that our work requires. A large part of our work is cigarette package wrappers, which are printed in several colors to brilliant register. We also print a considerable quantity of colored glass papers, which the Dexter Button Feeder is especially adapted to handle.

The fact that we have continued to install Dexter Button Feeders is evidence of the good service they are giving us.

We are pleased to go on record as being well satisfied with our equipment.

Sincerely,
Robert Betts
THE BETTS PRINTING COMPANY, INC.

RB/ms.



"I have been working on Dexter Feeders for years, and they certainly are great producers."
JAMES HALLA



"410,000 sheets, 33 x 44, 4 colors, run 2 color presses, 24 days—Dexter Automatic Feeder."
JAMES MCILWAINE



ROBERT BETTS



"The Dexter Feeders on my presses have been running for years, and they are as good as when new."
EDWARD QUISENBERRY



"Our Dexter Automatic Feeders assure us uniform register at a maximum press speed."
FRANK NEGAL

The Unanimous Approval of DEXTER FEEDERS

by the PRESSROOM AND MANAGEMENT of the
BETTS PRINTING COMPANY of New York, N. Y.

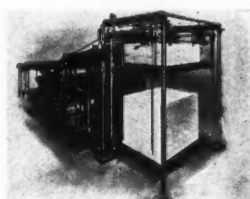
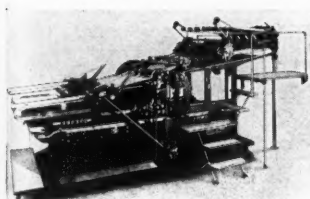
DEXTER FOLDER COMPANY

28 WEST 23RD STREET - - - NEW YORK CITY

77 Summer St. Boston, Mass. 528 S. Clark St. Chicago, Illinois 811 Prospect Ave. Cleveland, Ohio
Lafayette Bldg., 5th and Chestnut Streets, Philadelphia, Pa.
2017 Railway Express Bldg., St. Louis, Mo.

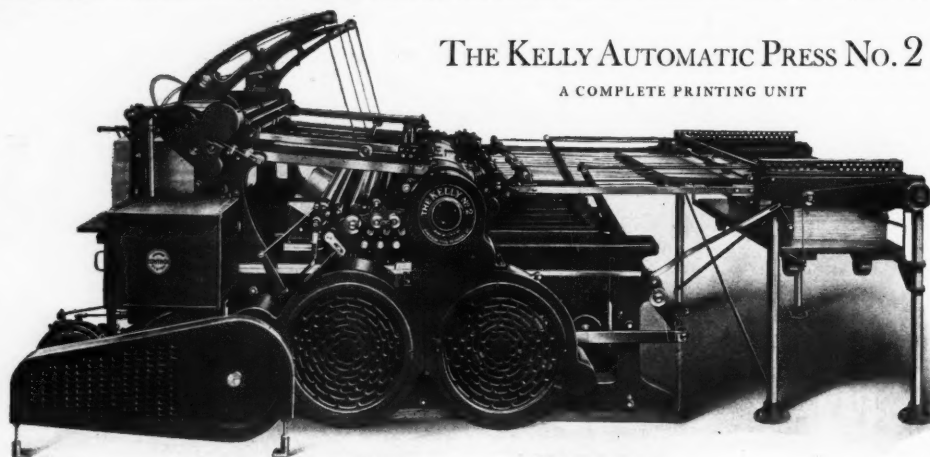
Agents

H. W. Brintnall, San Francisco and Los Angeles
E. G. Myers, Dallas, Texas
Dodson Printers' Supply Co., Atlanta, Ga.
T. W. & C. B. Sheridan Ltd., London, England, E. C. 1
(Distributors of Dexter Folders and Pile Feeders in Great Britain)
Toronto Type Foundry Co., York & Wellington Sts., Toronto, Canada



FOLDERS ~ FEEDERS ~ CUTTERS ~ STITCHERS ~ BUNDLING PRESSES

Please Mention THE INLAND PRINTER When Writing to Advertisers.



THE KELLY AUTOMATIC PRESS No. 2

A COMPLETE PRINTING UNIT

What You Buy in a No. 2 KELLY

Maximum Operating Speed, 3000 impressions per hour.

A Complete Printing Unit with Automatic Feeder and Extension Delivery Integral Parts.

Automatic Operating Control Saves Time and Spoilage and Increases Production.

One Operator Handles the No. 2 Unit with Large Pay-roll Saving.

Safety Devices Protecting Make-ready and Form.

Register Assured through Positive Sheet Control at Side and Drop Guide Edges.

Double Pyramid Continuous Ink Distribution and Automatic Double Rolling Feature.

Every No. 2 Kelly and Electric Equipment tested under printing conditions at factory before shipment.

*Our Managers and Salesmen can tell you more about
this Unrivalled Printing Unit*

FOR SALE AT ALL SELLING HOUSES OF THE

AMERICAN TYPE FOUNDERS COMPANY

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; SEARS COMPANY CANADA LIMITED, Toronto-Montreal;

ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand;

CANADIAN-AMERICAN MACHINERY CO., London, England

For full return on your press investment— install C-H Press Control

YOUR presses represent the major portion of your investment in equipment. Full return depends upon keeping presses busy—and at the maximum speed each job will stand.

Your sales department must keep presses from standing idle; but it takes Cutler-Hammer Control to keep them from loafing on the job.

C-H Control enables the press-room foreman to pre-set press speed to the maximum running time suitable for the job in hand. No loafing on the part of the press—simply maxi-

mum production until the run is finished.

Your pressmen have quick accurate control of starting, stopping and inching from a conveniently placed C-H push-button station. C-H Control protects your motors, enables the pressman to concentrate on the press, gives your foreman the means to keep presses from loafing and thus brings full returns on your investment.

Cutler-Hammer Press Control is worth your investigation. Write us, telling about your equipment and an experienced engineer will recommend the best type of C-H Control

The CUTLER-HAMMER Mfg. Co.

Pioneer Manufacturers of Electric Apparatus
1245 St. Paul Avenue • Milwaukee, Wisconsin

C-H Press Control on a large two-color flat bed press at the Magill-Weinsheimer Company, Chicago. The convenient C-H Push-Button Station gives the pressman positive, accurate control without moving from his seat

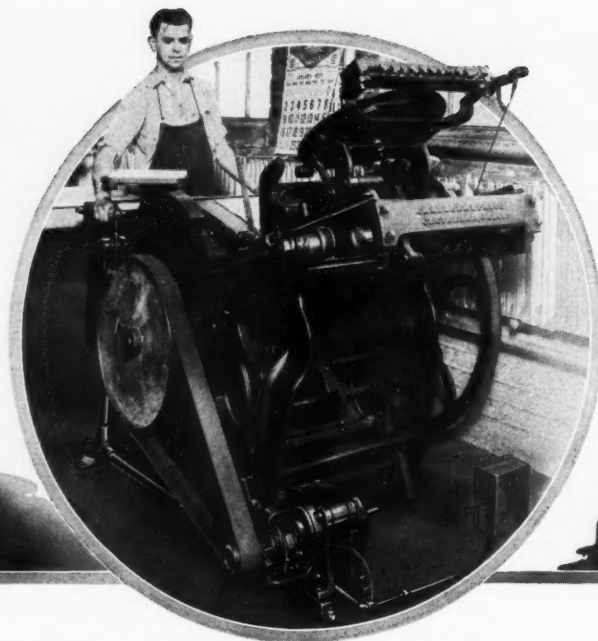


CUTLER HAMMER

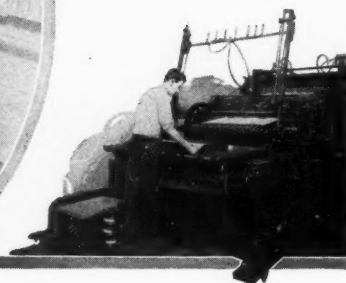
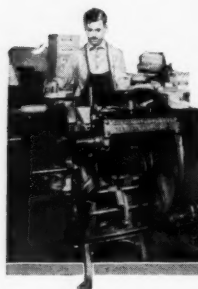
Press Room Efficiency Depends on Electrical Control

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Kimble Motor, purchased second-hand by the Highland Park Press in 1909, still runs this job press profitably, after more than eighteen years of service.



All Highland Park Press cylinder presses are equipped with Kimble variable speed Motors and Kimble Cylinder Press Control.



"Our First Kimble Motor is Still in Service"



—writes Walter Cope, Secretary of the Highland Park Press, in his letter to the Warren Printing Company.

Read his letter (at the left) about their experience with Kimble motors. Notice particularly what he says about the new Kimble motor with Press-O-Matic Control.

Mr. Cope, like other printing executives, likes Kimble motors with Press-O-Matic Control, because they provide:

- The best operating speed for every job*
- Quick regaining of running speed after stopping*
- Convenient speed regulation*
- Saving of power at reduced speeds*

Capitalize the experience of the Highland Park Press by installing Press-O-Matic Control on your job presses.

Ask your supply salesman or write us

KIMBLE ELECTRIC COMPANY
2408 West Erie Street Chicago, Illinois

KIMBLE MOTORS

Made for Printers since 1905

KREOLITE

The Floor of Industrial America

THROUGHOUT industrial America, wherever a demand exists for floors that must withstand the maximum of rough use and abuse, regardless of conditions, *Kreolite Wood Blocks* are recognized as the ultimate in toughness, strength, endurance, economy and service.

An outstanding example is found in the country's greatest printing plants where floors are called upon to carry machinery and materials of enormous weight; to stand the tremendous vibration of giant presses running at terrific speeds; to bear strains of ceaseless trucking and to defy even the repeated attacks of molten metal spilled in stereotyping and typecasting.

Representative of the many big printing and publishing organizations using Kreolite Wood Block Floors are:

Crowell Publishing Co.

Hearst Publishing Co.

Ginn & Co.

R. R. Donnelley & Sons Co.

Chicago Tribune

New York Tribune

Chicago Herald & Examiner

Philadelphia Public Ledger

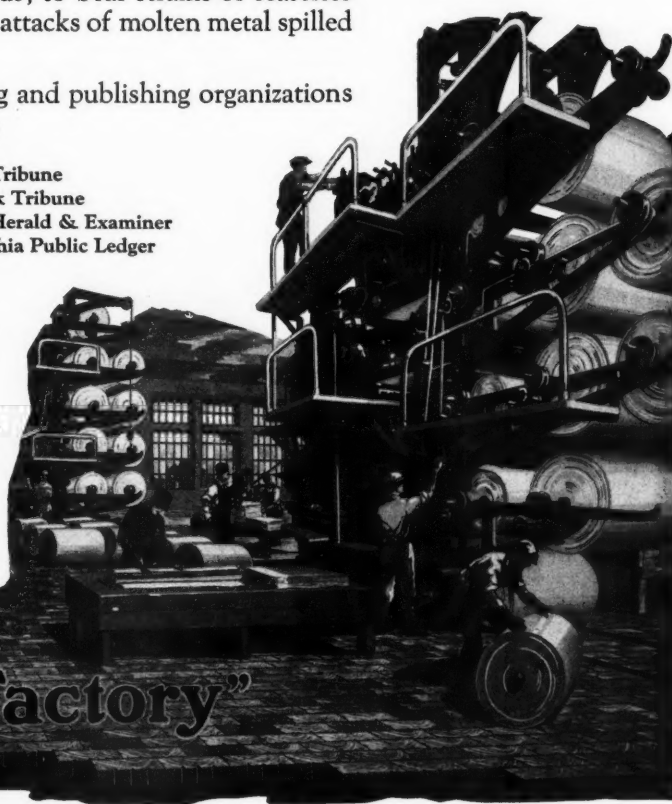
Kreolite Engineers will study your needs and make recommendations without any obligation whatever to you.

The

Jennison-Wright Company

Toledo, Ohio

BRANCHES IN ALL LARGE CITIES



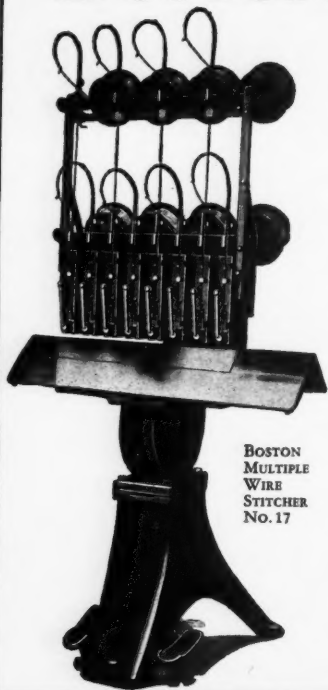
FLOORS

WOOD
BLOCK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BOSTON Multiple Wire Stitcher No. 17

200 *Stitches per Minute*
FOR EACH HEAD



BOSTON
MULTIPLE
WIRE
STITCHER
No. 17

THE No. 17 Multiple Boston handles check book, sales book, ticket and pamphlet stitching at a substantial saving in cost of work. The 20-inch crosshead accommodates two to ten heads, all operated from one touch of foot treadle. Heads are adjustable. Capacity is two sheets to one-fourth inch with flat and saddle table. There is a centering device for saddle work. Minimum distance between stitches, $1\frac{1}{8}$ inch. Standard equipment for Boston Multiple Wire Stitcher No. 17 includes two heads.

All Regular Models and Spare Parts carried in stock at Selling Houses

GENERAL SELLING AGENT

American Type Founders Company

Sold also by *Barnhart Brothers & Spindler*, all selling houses;
in Mexico and South America by *National Paper and Type Company*; in Canada by
Sears Company Canada Limited, Toronto-Montreal

SET IN MEMBERS OF THE GARAMOND FAMILY TEAGUE BORDERS

Every modern pressroom knows these specialties.

Reducol is an ink softener, a safe dryer that cuts down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol—Used with black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash—For removing dried ink. Cleans up the hardest caked deposits with ease, and possesses the right drying speed. No time lost while using. Liven up rollers, both composition and rubber.

Liquid Air Dryer—It is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Paste Dryer—Excellent for color work, because it dries from the paper out, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Gloss Paste—When used as an after-impression, it not only produces an excellent glossy finish on any kind of stock, but also makes paper moisture-proof and dust-proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

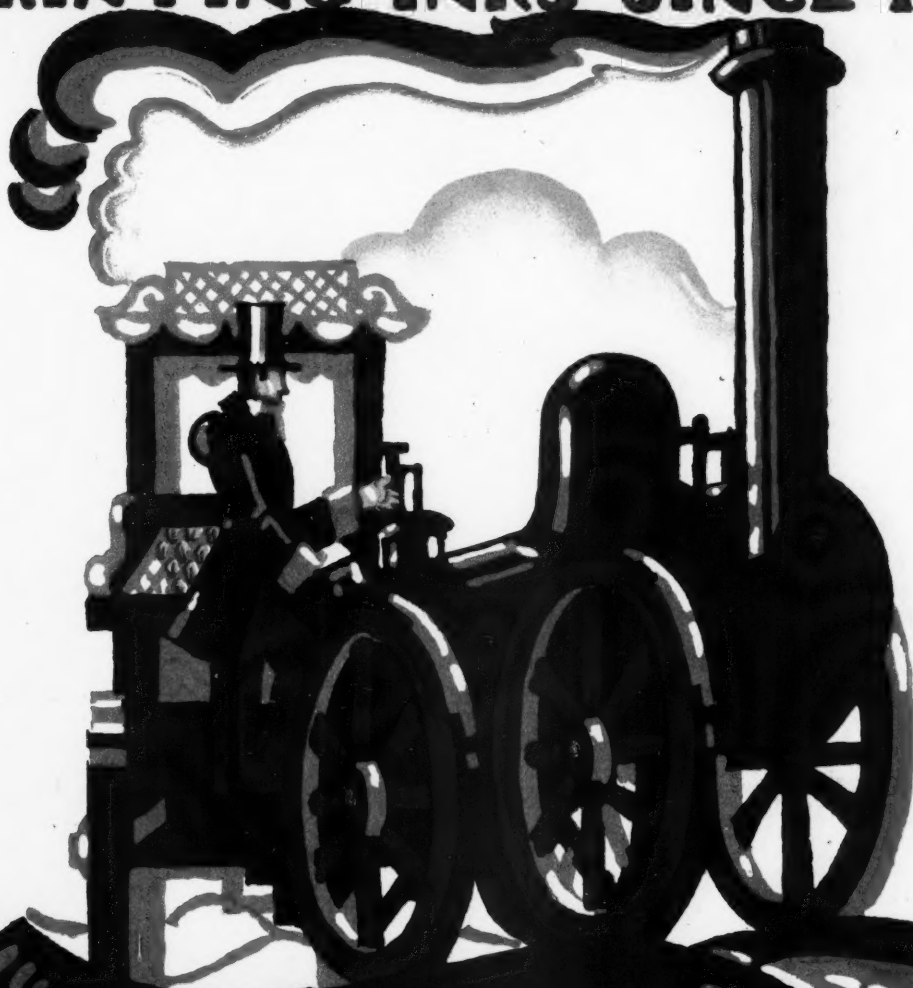
INDIANAPOLIS, IND.

British Agents: Borne & Co., Ltd.
35-37 Banner St., London, E. C. 1

608 South Dearborn St., Chicago

Canadian Agents: Sinclair, Valentine & Co., Ltd.
Toronto, Montreal, Winnipeg

PRINTING INKS SINCE 1804



**CHARLES ENEU JOHNSON
AND COMPANY
PHILADELPHIA**

E. McKnight Kauffer '25



LITHO BLACK No. 1916

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA
BRANCHES IN THE PRINCIPAL CITIES

GRAHAM BROTHERS TRUCKS

\$885

1-Ton Chassis F.O.B. Detroit

Think of a 1-Ton truck chassis, of Graham Brothers quality, at \$885! . . . The famous G-BOY! . . . Only great production volume makes it possible.

Swift, trim-looking, sturdy, powerful—the G-BOY has set a higher standard of quality and performance by which motor trucks must be measured.

Rugged frame, heavy duty rear

axle, 35 brake horsepower, 30 x 5 heavy duty high pressure truck cord tires—the G-BOY is quality throughout. And Graham Brothers bodies are built to fit your business.

Graham Brothers trucks and commercial cars meet 91% of all hauling requirements.

GRAHAM BROTHERS

EVANSVILLE — DETROIT — STOCKTON
A DIVISION OF DODGE BROTHERS, INC.
GRAHAM BROTHERS (CANADA) LIMITED, TORONTO, ONTARIO

3/4-TON COMMERCIAL CHASSIS	\$ 670
1-TON CHASSIS (G-BOY)	885
1 1/2-TON CHASSIS	1245
2-TON CHASSIS (Disc Wheels With Dual Rear, Optional)	1445

Prices f. o. b. Detroit



SOLD BY DODGE BROTHERS DEALERS EVERYWHERE

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Static

Prevents Your Progress

It makes paper hard to handle. It forces you to run your presses at low speed. It makes hand-jogging and slip-sheeting necessary. The net loss in profits every month is enormous.

MAKE THIS EXPERIMENT *It Costs You Nothing*

Do what hundreds of other printers have done—try the Craig Device in your shop for 30 days. We will be glad to send it to you without any outlay or obligation on your part. *The Craig Device is guaranteed to eliminate static 100%; to do away with hand-jogging, slip-sheeting and offset; to permit the running of full color at full speed; to permit backing up of sheets almost immediately.*

Price and full details will interest you.
Write for them today.

CRAIG SALES CORPORATION
626 Greenwich Street
New York City

The Craig Device

Eliminator of Offset and Static Electricity



Increasing Popularity

THE UNIVERSAL-PEERLESS ROTARY PERFORATOR has been the standard for forty years. Whenever slot hole perforators are discussed the Universal-Peerless is the one that is given first consideration. And this popularity is deserved. With what other perforating machine can you get these guarantees and time-saving features—

Clean-cut perforation without a burr—

Guaranteed up-keep cost for maintaining a clean-cut perforation—

Perforating before printing, so flat and smooth that it can be run on an automatically fed press—

Adjustable for cutting out more or less stock, depending on the weight and grade of paper to be perforated—

Absolute accuracy on any kind of paper and for any number of lines of perforation—

And you get a Rotary Perforator at a price only a trifle higher than for an ordinary vertical Round Hole Perforator—

We specialize in all styles of Perforating Machines—

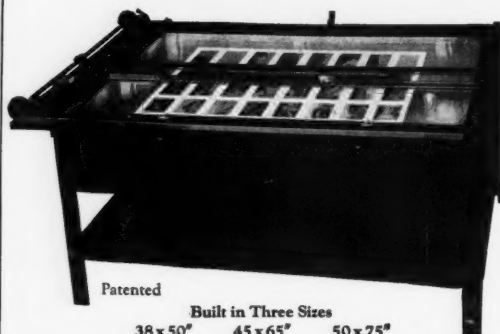
Write for prices and illustrated catalogue

NYGREN-DAHLY COMPANY

218-230 North Jefferson Street, Chicago, Illinois

Successors to A. G. BURTON'S SON, INC., RAYFIELD-DAHLY COMPANY

Meeting the Demand for Better, Quicker Printing



Patented
Built in Three Sizes
38 x 50" 45 x 65" 50 x 75"

BUSINESS in general is demanding more efficiency, greater output from manufacturers of all kinds; it is demanding the same thing from **printers**. The surest aid to increased printer efficiency, a real time, labor and money saver, is

The **Craftsman**

Line-up and Register Table

It's a Money Maker because it saves time and prevents mistakes. It's a Business Getter because it will enable any printing plant to turn out better work in less time and good printing will always sell more printing.

The Craftsman Line-up and Register Table takes the guesswork out of color registration and the lining up of forms, enabling you to save time in every department from composing-room to the bindery.

Geared Accuracy

The straightedges are geared to the table, there are no wire connections to stretch, sag or break. When once adjusted the straightedges on the Craftsman Table are permanently accurate. Other time-saving improvements incorporated in the Craftsman Table have made it the most complete line-up and register table ever introduced to the printing craft.

There is so much of interest to tell, such big possibilities for profit and speed in the Craftsman Line-up and Register Table, that a descriptive folder has been prepared. A copy will be sent upon request. Just drop a line to

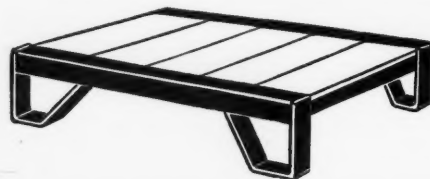
National Printers' Supply Co.

Makers of Printers' Registering Devices

49-59 River Street

Waltham, Mass.

Investigate!



ARC WELDED throughout
STEEL BOUND all around

LEWIS-SHEPARD 4-Way Entry Platforms save printers more space — more time — more stock — more money. Your regular lift truck will slip under this platform from all four sides. The arc-weld construction eliminates all bolt heads, thus protecting your stock, which can lie flat. At the same time it makes the platform more rigid. Write us today about it. Lewis-Shepard Co., 145 Walnut Street, Watertown Station, Boston, Mass.



Special Shipping Platform



5 trips pay for this Platform! Publishers who buy paper on contract in carload lots are having their paper shipped on platforms without cases. Saves cost of casing and handling. It's worth while. Look into it!

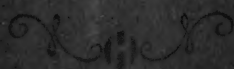
We also manufacture the JACKLIFT Elevating Truck and electric and hand power portable elevators. Send for our latest catalog.

Representatives in over 30 principal cities

 *way platforms*
LEWIS-SHEPARD



The
**HAMILTON
PIANO**



Courtesy of The Baldwin Piano Co., Cincinnati, O.

WHERE

are all the big catalog jobs
printed?

MANY printers get the chance to bid on the finest jobs, but never seem quite to make the grade.

And yet they can step over into the class of those real craftsman-printers who combine artistic effect with canny selling sense—and get the profitable orders.

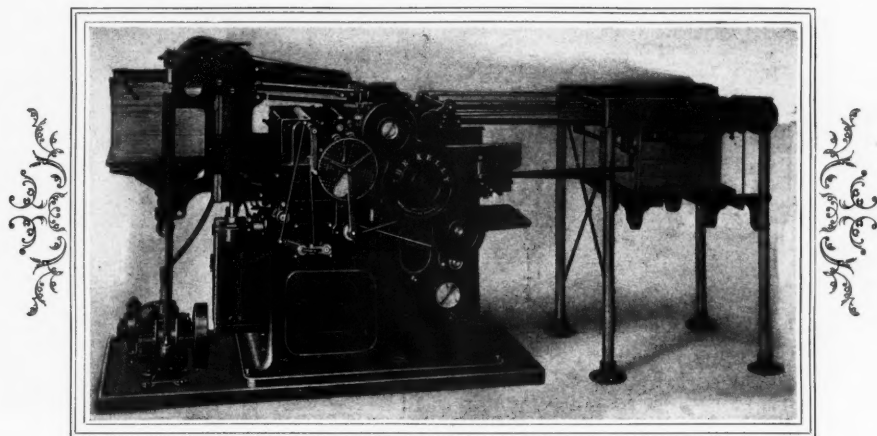
These fellows who run rings around their competitors never miss a chance to improve their work. They were the first to see enormous possibilities in the Peerless process of stamping and embossing in gold and other colors. Now these printers don't restrict the Peerless process to catalog cover work—not by a long shot. But it's interesting to see the striking effects that can be obtained with Peerless Roll Leaf in various colors on catalog covers, French fold announcements, commencements, financial and industrial literature.

This process may be used to build prestige and profits for any printer. If you're not using the Peerless Process now, a request on your letterhead will bring you complete information on how you can use it in YOUR shop.

PEERLESS ROLL LEAF CO., Inc.
345 West 40th Street, New York

120 High Street
BOSTON

440 So. Dearborn St.
CHICAGO



Pacemaker of the Pressroom

FOR thirteen years the "printer's best friend." "Dependable under all conditions."—The "best moneymaker in the plant."—The Style B Kelly Specials "produce more impressions than any of our other equipment."—"We would not have put in another Kelly after having run Kellys for seven years if they were not entirely satisfactory."—To these expressions from users we wish to add the important consideration that the Style B Kelly (illustrated above) is the only press forming a connecting link between the cylinder and the job pressrooms. It relieves the cylinder presses of forms that are too heavy for the jobbers and which cannot be run economically on the cylinders.

Printers should watch this big feature of production. The Kelly hour cost, its great output, and the superior quality of work are con-

siderations to which the prudent buyer always gives attention. To quote a recent letter:

"Many a Kelly-size job has gone on the big cylinders, for slow hand feeding, at an hour cost that hurts my conscience and cramps my growth. With the easier washup and quicker make-ready on the Kelly, and faster running with automatic feed, I could have done the finest kind of work at a substantial saving. I like the Kelly idea, because it is an 'in-between' press that takes jobs

from both ways—small work that should have cylinder press distribution, and work that is under-size for the big cylinders. Also, I am a convert to the idea of dividing short-run big forms down to the Kelly size. There's more production and more profit in many a job that goes twice through the speedy automatic Kelly than once on the bigger, slower presses."

THE ONLY
SUBSTITUTE
FOR A
KELLY
IS ANOTHER
KELLY!

FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

Sold also by

BARNHART BROTHERS & SPINDLER, all selling houses; SEARS COMPANY CANADA LIMITED, Toronto-Montreal;

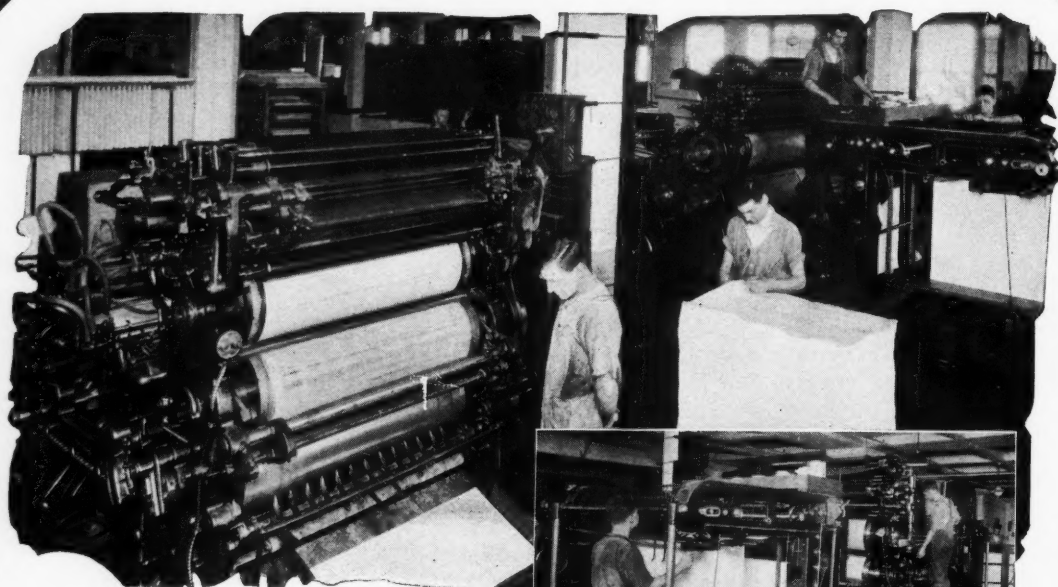
ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand;

CANADIAN-AMERICAN MACHINERY CO., London, England

SET IN NATIONAL OLDSTYLE

Please Mention THE INLAND PRINTER When Writing to Advertisers.

917



PICTURES of PROGRESS

at the Arthur Thompson Plant

TODAY, three Harris Offset presses are running in the printing plant of Arthur Thompson and Company, Baltimore. The latest, a 38 x 52, is shown in the small inset.

This battery has helped this concern to become recognized as quality producers of any kind of advertising material. Customers know that jobs are printed if they should be printed

—and produced by offset if they should be so produced.

Thus, every job this house turns out is correctly executed. The fact that their first Harris led to a second Harris, and then to a third Harris, indicates their regard for the presses, themselves. When may a Harris representative discuss the subject of "offset" with you? Drop a card.

HARRIS—SEYBOLD—POTTER CO.
General Offices: CLEVELAND, O.

HARRIS

offset  presses

Eight Models of five standard sizes—Single Color, 22x34, 28x42, 36x48, 38x52, 44x64. Two Color, 36x48, 38x52, 44x64.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Among the greatest strides made in advertising has been the improvement in the art of illustrations. We have been advertising for forty years and, therefore, have been alert to each new development. *Except for the excellence of photo-engraving, there could be no*

real art in modern advertising illustrations. Each advertiser has its own particular reason for using illustrations. Ours is to present an appetite appeal—something well-nigh impossible to present in words, but easily told with photo-engraving at hand."

THE COCA-COLA COMPANY, ATLANTA, GEORGIA



Photo-Engraving Provokes a National Thirst

... an observation by JAMES WALLEN



The makers of beverages have tested and proved the slogan of the American Photo-Engravers Association, "Your Story in Pictures Leaves Nothing Untold." Pictures provoke thirst. No matter how subtle the suggestion, how delicate the lure, photo-engraving will reproduce every phase of the picture.

J. Wallen

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES ♦ 863 MONADNOCK BLOCK ♦ CHICAGO

Are You Buying Type?

WHAT TYPE FACES? Typography is a sales factor. Give your customers the popular type faces. With a Thompson Type Caster practically all the new foundry faces, as well as those made for any type-casting or composing machine on the market, are available.

WHAT QUANTITIES? Study the efficiency of your composing room. Do not allow your compositors to work with an inadequate supply of type, spaces and quads. The Thompson will produce quickly and economically all the material required in sizes from 6 point to 48 point.

WHAT COST? Settle the continuous debate between office and shop by installing a Thompson. The economies will be reflected by lower costs in composing room and pressroom.

**Use Thompson
Type (foundry
quality)**

THOMPSON TYPE MACHINE COMPANY
223 WEST ERIE STREET CHICAGO

Engraving-Electrotyping

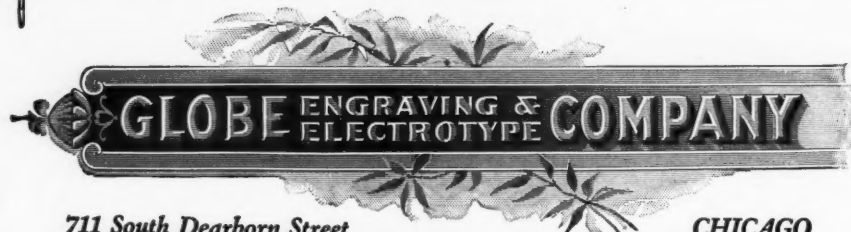
"Your story in picture leaves nothing untold"

PICTURES have always been the universal language. A picture with a brief description is a better presentation of any article than pages of eloquence in type.



*Making pictures—CUTS—for all illustrating
and advertising purposes—is our business.*

Without enumerating the different kinds of engravings we make, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for *any* style of cuts or plates for printing in one or more colors.



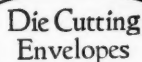
711 South Dearborn Street

CHICAGO

TELEPHONE: HARRISON 5260 • 5261 • 5262 • 5263

For Dieing Out Envelopes, Labels, Advertising Display Cards and All Forms with Special Shaped Edges

For Dieing Out Envelopes, Labels, Advertising Display Cards and All Forms with Special Shaped Edges



Made in Two Styles:

Ask for Circular No. 2014

HARRIS-SEYBOLD-POTTER COMPANY
SEYBOLD MACHINE COMPANY DIVISION
DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations:

NEW YORK CHICAGO ATLANTA DALLAS SAN FRANCISCO TORONTO PARIS LONDON
BUENOS AIRES STOCKHOLM

HYDRO-TORON TIRES

**DIAMOND
BRAND
SMOKED MEATS**
SUGAR CURED

LAUREL
SUGAR CURED
SMOKED
MEATS

Guaranteed for
10,000 MILES
against Stone Action.

Ad.70

**Five Points
of
SUPERIORITY**

1. Superior Hardening and Tempering Methods.
2. Endorsed by Printers everywhere.
3. Accurate under all conditions.
4. Backed by 80 years experience in high grade Knife Manufacture.
5. Guaranteed to give complete satisfaction.



**Are You
Using
DOWD**

**“Special A”
PAPER KNIVES?**

Only a paper knife of unusual quality could carry with it the Dowd “You Must Be Satisfied” guarantee. But Dowd “Special A” Knives are unusual—for they are more accurate, last longer and require less regrinding than others. Yet their cost is no more than you would expect to pay. Hundreds of printers have accepted the ten-day trial offer and now are regular customers of Dowd. And the offer is still open. Send in your order today for prompt delivery.

**EASY
TO ORDER**

Lay knife on sheet of paper with *face to paper*, bevel side up, and mark paper showing length, width, thickness, size and location of holes. State cut and name of machine.

R. J. Dowd Knife Works

Makers of better cutting knives since 1847

Beloit, Wis.

A GUARANTEED KNIFE

**Take
Advantage
of the 10-DAY
Trial Offer NOW**

LINOTYPE OWNERS

We guarantee to deliver the best and most accurate magazines you have ever used, for considerably less money than you are now paying.



You don't have to "break in" these magazines; we do that at the factory, under the most rigid tests.



The quality of brass and steel we use is the best that money can buy.



The manufacturing is done under our personal supervision, in our own factory by expert mechanics.



These magazines are sold with the distinct understanding that they will give perfect satisfaction right from the start and that they will last you a lifetime.



Over 150 of the best printing plants have purchased from 1 to 15 of our magazines. Their testimonials and re-orders prove that they are satisfied.



They will fit perfectly on all Standard Linotype Machines, including models 26, 25, 19, 18, 14, 8, 5 and 4.

Full Standard Size, \$150

Split Size [lower], \$110

RICH & McLEAN, Inc. 73 Beekman Street
New York, N.Y.

ESTABLISHED OVER FIFTEEN YEARS

We Offer Rebuilt Linotype Magazines Equal to New for \$125.00

----- **TRIAL OFFER COUPON** -----

RICH & McLEAN, Inc., 73 Beekman Street, New York

Gentlemen: You may send us without obligation one full size (or split) magazine on trial. If we find it perfect in every way and are thoroughly satisfied we will keep it; otherwise we will return it at your expense.

FIRM'S NAME

ADDRESS

SIGNED BY

Serious Thought Will Lead You to This Masterpiece of Metal Base

Nine points distinguish it:

If you really go into the question of value received in the purchase of metal base you will be impressed by the superiority of The Sterling Toggle Base and Hook System. You will find no honeycomb base in the world to compare with it in performance, economy or convenience.

The Sterling Toggle Hook has the longest travel of any hook in its own class.

The Sterling Toggle Hook can be lifted from the hole without the use of tweezers or any similar device.

It will not catch in the hole when it is withdrawn.

It can be lifted as soon as released—no further effort is required.

It cannot accidentally come apart—such annoyances are eliminated.

A series of tests has proven that the

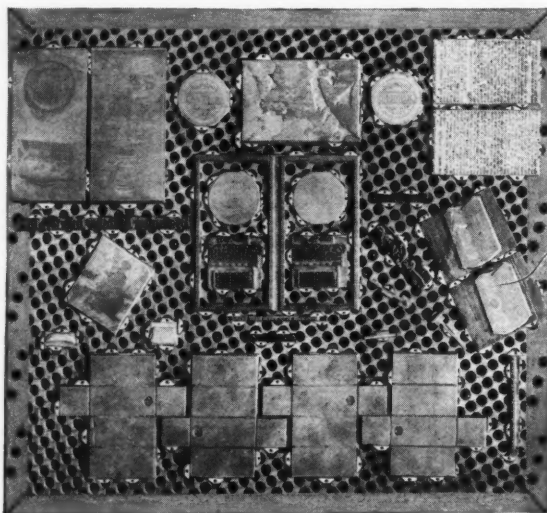
strength of The Sterling Toggle Hook is greatly in excess of the requirements.

One Sterling Toggle Hook may be placed $1\frac{1}{8}$ inches from another one on any straight line.

It can be inserted or withdrawn if only one-half of the hole is open. This feature is unique in hooks of this type.

There are no jagged edges on base sections if you use The Sterling Toggle Base and Hook System.

Send us a trial order. The Printing Machinery Company, 328 Commercial Square, Cincinnati; Printing Crafts Bldg., New York; Fisher Bldg., Chicago



The COMPLETE Line:
Sterling Small Sectional Base, Aluminum Expandable Book Block Base, Aluminum Alloy Metal Furniture, Sterling Toggle Base and Hook System, Warnock Diagonal Block and Register Hook System.

Sterling Toggle Base and Hook System

THE PRINTING MACHINERY COMPANY, CINCINNATI, OHIO

VERSATILITY

of the Ludlow for Job Composition

Of vital importance to the job plant, whether large or small, is the versatility of the Ludlow. Without mold or machine changes, the Ludlow will cast any size typeface from 6-point condensed to full-width 72-point in sluglines fresh for every job. While one man is setting a poster in the larger sizes another man can set cards, envelopes, ruleforms, letterheads, or any kind of job work without interference.

The casting speed of the Ludlow (5 slugs every minute) enables several men to work on the same machine at the same time, each man setting a different kind of job in the size or style of type specified.



84 Point Ludlow
Bracket
No. 412 No. 411



60 Point Ludlow
Reversible Bracket
No. 453



48 Point Ludlow
Bracket
No. 450 No. 451



36 Point Ludlow
Bracket
No. 445 No. 444

Page after page of solid type in any point size can be set by this modern method. The supply is unlimited as long as there is metal in the crucible which holds about 60 pounds of molten metal always ready for use. Big posters, car cards, or multiple forms printing 4, 8, 16, or more up are all the same to the Ludlow. It literally eats up work.

Special characters, such as the Ludlow Advertising Brackets shown on this page, make unusual effects possible for the Ludlow-equipped printer. Here are a few of the many combinations secured by this method of slug composition.

One-Line Combinations

- (a) Roman letters and full-kerning, unbreakable italics can be set and cast in one solid slugline.
- (b) All sizes of Lining Gothics, Engravers Bold, Victoria Italic, and Ludlow Ruleform rules align perfectly at the bottom and, if desired, can all be cast in one slug.
- (c) Combinations of caps and small caps, initials and caps, or prices in which superior figures are used can be produced speedily in a wide variety. The compositor gets top, bottom, or center alignment at will.
- (d) Any typeface combination in one or more sizes can be cast in one slug.

Ludlow Ruleforms

One of the biggest time-saving and money-making features of the Ludlow is its rapid, simple method for producing ruleforms. As the horizontal and vertical rules are cast on one slug, no cutting of rules at intersections is required. This speeds production and adds neatness to the job. The slugs are easy to make up and the verticals of one slug are aligned with other slugs by means of interlocking matrices which lock the entire form together in one mass. Duplicate lines are set only once and recasts made as desired.

There's really no limit to what the printer can do with the Ludlow. The instances cited here merely suggest a few of the profit-making possibilities of this versatile system. Further facts will be sent on request.

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Illinois

Boston: Harbor Building, 470 Atlantic Avenue
New York: World Building, 63 Park Row

Atlanta: Palmer Building, 41 Marietta Street
San Francisco: Hearst Building, 5 Third Street

SET IN LUDLOW QUALITY SLUGS

Here's a Point We Want to Make Clear

When we tell you about Willsea Paper Conditioning Machines—how they will condition stock to your pressroom atmosphere in two hours; how they will increase your press production and improve the quality of your work; how they will save you time, labor and space, etc., etc.—when we tell you these things you may say:

"No doubt an excellent machine for a plant so rushed it can scarcely turn out the work. But we get the same results by racking out our stock for 48 or 72 hours [or hanging in stationary hangers, or leaving it around the pressroom in cases or piles, or various other practices]. Takes more time, but gets the same results. Difference to us hardly worth the investment."

Now the point we want to make is that you do not get the same results, not in 48 or 72 hours, not in weeks or months. The exposure is never equal throughout. The edges or top and bottom are the only exposed parts. The other parts are reached only by slow, gradual capillary attraction. And before a given atmospheric condition can penetrate very far the relative humidity may have changed several times, changing the exposed portions with it. When all through, the paper is quite possibly farther from a uniform condition than before.

Wavy, curled, buckled paper hasn't a uniformly distributed moisture content. If it had it would be flat. Uniformly conditioned paper lies flat. Willsea Paper Conditioning Machines give the same *thorough and equal* exposure to quantities of paper that a single isolated sheet receives, and therefore conditions these quantities *uniformly* to a pressroom atmosphere in about the same length of time that an individually exposed sheet requires—which is less than two hours.

Yes, you can handle stock to some advantage by these old methods, but you can not accomplish the same results—let alone the time, space, and labor considerations. And you can get along without Willsea Paper Conditioning Machines—just as you can without automatic feeders, adding machines, motor trucks—you can make 5% instead of 10% profits, if you want to.

Write for Catalogue

THE WILLSEA WORKS

Engineers • Founders • Machinists
ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock;
Tubing Machines for making rectangular boxboard tubes or shells; and other special machinery



IF a man won't take his own medicine how can he expect others to. We advertise because in our half a century of experience as producers of advertising illustrations we have seen countless small industries grow to large ones and large industries prosper and expand through well created illustrated advertising—therefore we take our own medicine—we advertise.

**HAW
HTIN**
SERVICE

THE HAWTIN COMPANY

19 SO. WELLS ST., CHICAGO, ILL.

IDEAS • DRAWINGS • PRINTING PLATES • AD SETTING

**HAW
HTIN**
SERVICE

HAWTIN SERVICE

Please Mention THE INLAND PRINTER When Writing to Advertisers.

User Satisfaction

... and nothing less

Made this TrimOsaw Sales Chart

TrimOsaw Sales
1921

TrimOsaw Sales
1922

TrimOsaw Sales
1923

TrimOsaw Sales
1924

TrimOsaw Sales
1925

TrimOsaw Sales
1926

Is
YOUR
Plant
TrimOsaw
Equipped
?



JOHN BAUMGARTH COMPANY • *Art in Advertising* • 1219-1227 W. Washington Blvd., CHICAGO
HILL-CURTIS CO., Kalamazoo, Mich.

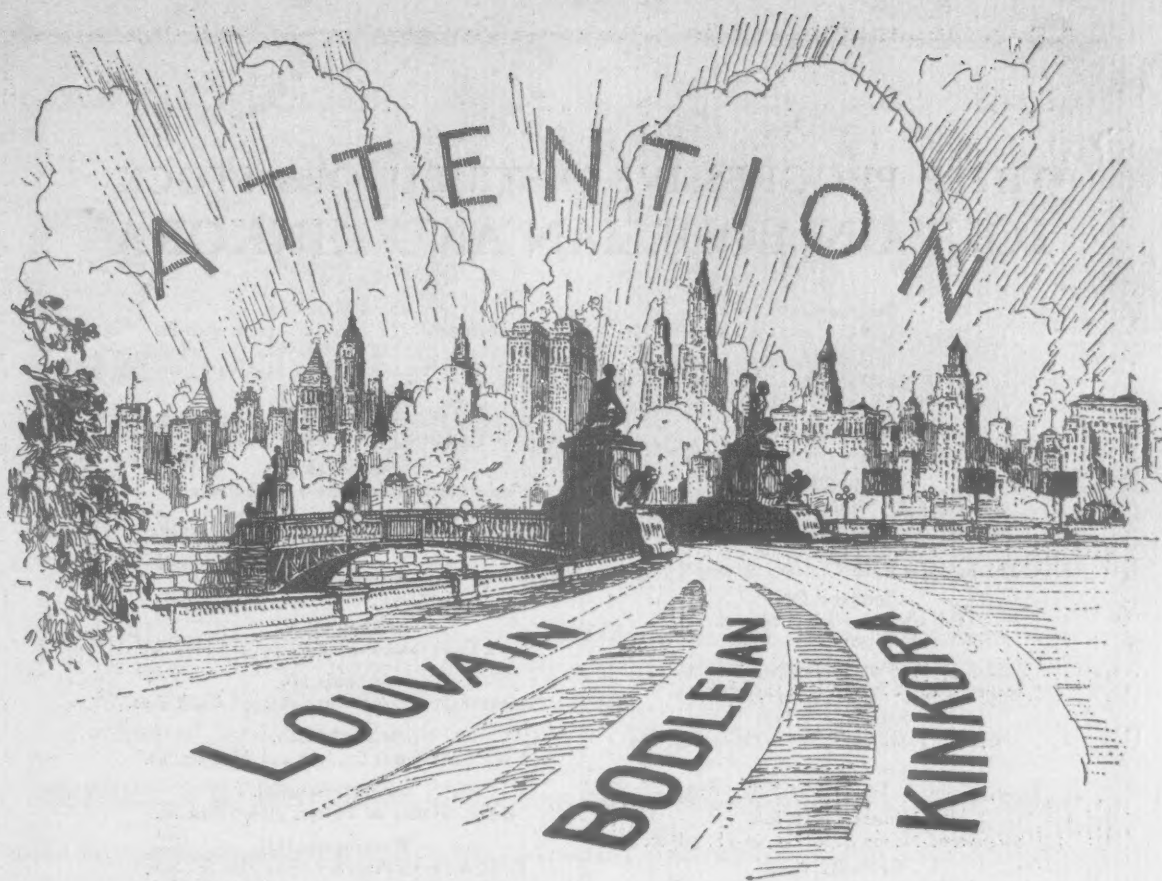
Gentlemen: Before purchasing our TrimOsaw we investigated its performances with several users in Chicago. We were satisfied that it would be all that you promised.

This piece of machinery has proven entirely satisfactory to us. We hesitated in purchasing your TrimOsaw, believing that we did not have enough use for same. However, on account of its broad usages, we have found we are using this machine constantly and now we find we could not be without it.

(Signed) John Baumgarth, President

Yours very truly, JOHN BAUMGARTH COMPANY

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN



GETTING IT ACROSS

Effectiveness of a printed message is not often attained solely on the strength of the text, or "copy." Much depends on the avenue of approach—the paper.

A survey of the paper market unerringly points to the necessity for distinctive papers that are really above mediocrity, but within the range of popular price — papers that are adaptable, attractive, effective and yet economical.

To meet the growing use and demand for papers that *measure up* to these requirements this company announces this unusually different group —

LOUVAIN, BODLEIAN *and* KINKORA

READING PAPER MILLS

READING, PENNSYLVANIA



PRACTICAL MAKERS OF QUALITY PAPERS SINCE 1866

THESE PROGRESSIVE DISTRIBUTORS STOCK LOUVAIN, BODLEIAN AND KINKORA

Baltimore, Md.
The Baxter Paper Co., 119 Commerce St.
Boston, Mass.
Charles A. Esy Paper Co., 125 Pearl St.
Von Olker-Snell Paper Co., 108-110 Pearl St.
Buffalo, N.Y.
R. H. Thompson Co., 184-190 Washington St.
Chicago, Ill.
Seaman Paper Co., 411 W. Ontario St.
Swigart Paper Co., 717 S. Wells St.
Cincinnati, Ohio
The Johnston Paper Co., 317 Sycamore St.
Cleveland, Ohio
The Cleveland Paper Mfg. Co.
1640 Superior Ave., N.E.
Detroit, Mich.
Seaman-Patrick Paper Co., 1225 Vermont St.
Indianapolis, Ind.
Century Paper Co., 301 Kentucky Ave.
Los Angeles, Cal.
Blake, Moffitt & Towne, 242 S. Los Angeles St.
Minneapolis, Minn.
Swartwood-Nelson Paper Co., 419 S. 5th St.
Nashville, Tenn.
Bond-Sanders Paper Co., 527-531 Eighth Ave.
Newark, N.J.
Lasher & Lathrop, Inc., 50 E. Peddie St.

New York City
Green, Low & Dolge, Inc., 50 E. 11th St.
Marquardt, Blake & Decker, Inc., 153 Spring St.
Lasher & Lathrop, Inc., 155 Ferry St.
Philadelphia, Pa.
The Paper House of Pennsylvania, 28 N. 6th St.
Lindsay Paper Co., 804 Sansom St.
Pittsburgh, Pa.
Seyler Paper Co., Anderson and Isabella Sts.
Portland, Oregon
Blake, Moffitt & Towne of Oregon
Portland, Maine
C. H. Robinson Co., 165 Commercial St.
Richmond, Va.
R. A. Cawthorne Paper Co., 3rd and Hull Sts.
St. Louis, Mo.
Seaman Paper Co. of Missouri, 1006 Clark Ave.
St. Paul, Minn.
F. G. Leslie Paper Co., 9th and Wacouta Sts.
San Francisco, Cal.
Blake, Moffitt & Towne, 37-45 First St.
Washington, D.C.
R. P. Andrews Paper Co., 804 First St., S.E.
Stanford Paper Co., 1215 C St., N.W.
Worcester, Mass.
Charles A. Esy Paper Co., 185 Commercial St.

THREE HANDSOME PORTFOLIOS THAT YOU CAN USE

LOUVAIN, BODLEIAN and KINKORA are shown in three handsome board backed portfolios that will fit your brief case or sample file. These portfolios are interesting and valuable. They will cheerfully be sent to you upon your request. No obligation.

READING PAPER MILLS
READING, PA.

These portfolios can be sent
only to individuals

Gentlemen:

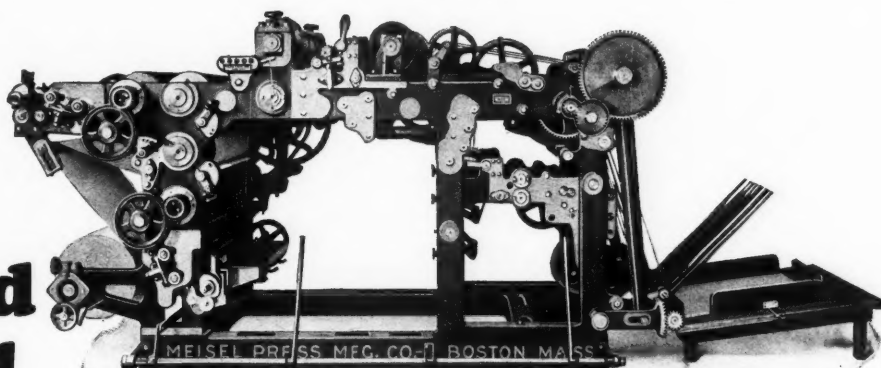
Please send me, without obligation, the three portfolios showing LOUVAIN, BODLEIAN and KINKORA papers.

Name _____
(For obvious reasons we must have the name of an individual)
Firm _____
Address _____
City _____ State _____

SEND THIS COUPON TODAY--THE EDITION IS LIMITED



Good Will



in the business world is a mutual relation in particular between buyer and seller.

GOOD WILL is based on the attitude of both. GOOD WILL is not negotiable and is therefore a tribute to the present factory and personnel which produce MEISEL PRESSES and ACCESSORY MACHINERY. We are proud of the faith and support of our friends through twenty-four years.

MEISEL PRESS MFG. CO., 944 Dorchester Avenue, Boston, Mass.

GOES BLANKS

Another opportunity for profit

Goes Art Advertising Blotters will stimulate business in dull seasons. They will keep the advertiser's name before his trade in brisk seasons. Send for the samples. Put on an aggressive Blotter Sales Campaign. You'll be surprised at the results.

have made money for other printers—they will make money for you.

Goes Blanks have been designed for type overprinting—designed to effectively set off the printer's printing. They will enhance the appearance and value of your printing—they will help you to sell higher-priced jobs of printing at largely increased margins of profit. They will help you to secure new accounts—help you to extend your business with old accounts. Thousands of printers will testify to the excellent opportunities offered by Goes Blanks.

There is a Goes Bordered Blank for practically every conceivable purpose, from a small merchandise or advertising coupon to a large insurance policy form, more than one hundred styles, all beautifully lithographed in rich appropriate colors. The border of this advertisement is an exact reproduction of one of the beautiful borders.



Send for the samples. There is no obligation
GOES LITHOGRAPHING COMPANY
35 West 61st Street, CHICAGO

3779

For Immediate Shipment at all Selling Houses

Printing Machinery and Supplies

Chandler & Price Presses
Paper Cutters
Colt's Armory Presses
Cutters and Creasers
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Challenge Mach'y Co. Products
Hamilton Manufacturing Co.
Wood and Steel Equipment

AMERICAN
TYPE

The Best in Any Case

Kelly Automatic Presses
Lee Two-Revolution Press
F. P. Rosback Co. Products
H. B. Rouse & Co. Products
Type, Borders and Ornaments
Metal Leads and Slugs
Brass Rule and Metal Furniture
Numbering Machines
Ink Knives and Plate Brushes
Benzine and Lye Brushes
Galleys, Brass and Steel

American Type Founders Company

BOSTON
NEW YORK
PHILADELPHIA
BALTIMORE

RICHMOND
ATLANTA
BUFFALO
PITTSBURGH
CLEVELAND

DETROIT
CHICAGO
CINCINNATI
ST. LOUIS
DES MOINES

MILWAUKEE
MINNEAPOLIS
KANSAS CITY
DENVER
LOS ANGELES

SAN FRANCISCO
PORTLAND
SPOKANE

SET IN GOURDY CATALOGUE AND ROUBY CATALOGUE ITALIC



Prices Net
F. O. B. Factory
Motor Included

Volume Did It!

Was \$555 Net
Now 423 Net
You save \$132

on the
Baum High Duty Folder
which gives you

6,000—12,000—18,000 Folds an Hour.
Hair-line accuracy on all kinds of stock.
No spoilage.

Right Angle and Parallel Folds.
\$89 initial payment and \$29 monthly for
12 months.

PAYS FOR ITSELF IN A FEW WEEKS

RUSSELL ERNEST BAUM 615 Chestnut Street
Philadelphia, Penna.

With branches in all principal cities for distribution of BAUM FOLDING MACHINES and BAUM AUTOMATIC AIR FEEDS for the Multigraph

Bronze

is a fast-growing factor in the business of these Manufacturing Lithographers and Printers who have recently added to their equipment one or more U.P.M. Vacuum Bronzers

—[The machine that is doing 80 to 90% of all the Bronze work that is produced]—

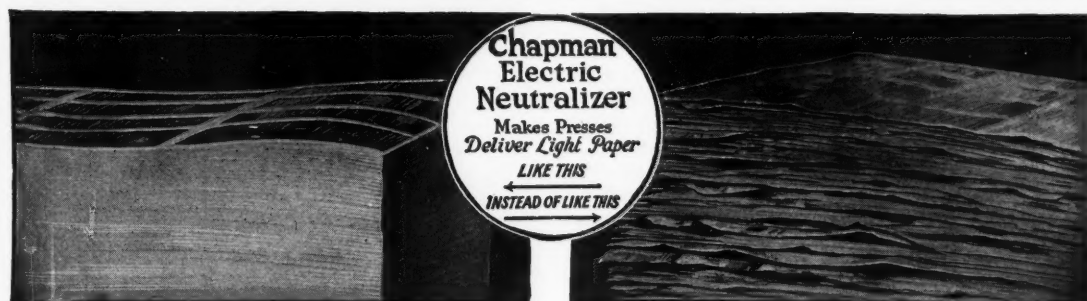
Forbes Litho. & Mfg. Co.	Chelsea, Mass.	American Litho. Co.	New York
Stecher Litho. Co.	Rochester, N. Y.	Lebanon Paper Box Co.	Lebanon, Pa.
Multi-Colortype Co.	Cincinnati	Rochester Litho. Co.	Rochester, N. Y.
Calvert Litho. Co.	Detroit	Maryland Color Printing Co.	Baltimore
Robert Gair Co.	New York	Woodward & Tiernan	St. Louis
Ketterlinus Litho. Mfg. Co.	Philadelphia	Oberly & Newell	New York
British-American Tobacco Co.	New York	Consolidated Litho. Co.	New York
Howell Litho Co.	Hamilton, Canada.	Betts Printing Co.	New York
National Color Printing Co.	Baltimore	U. S. Printing & Litho. Co.	Brooklyn
Addison Litho. Co.	Rochester, N. Y.	Traung Label & Litho. Co.	Seattle
Great Atlantic & Pacific Tea Co.	Brooklyn	Traung Label & Litho. Co.	San Francisco
Simpson & Doeller	Baltimore	Western Litho. Co.	Los Angeles
Consolidated Litho. Co.	Montreal	Walter R. Ziegler	Riverside, N. J.
Union Lithograph Co., Los Angeles, Cal.			

38 Park Row
NEW YORK

United Printing Machinery Company

470 Atlantic Avenue, BOSTON

Fisher Bldg.
CHICAGO



Have You One Press Not Equipped?

If so, we invite you to ask us how the production figures of that press can be increased by the installation of a CHAPMAN ELECTRIC NEUTRALIZER now used on more than 8,000 presses in printing plants of all sizes.

Put it up
to us

U.P.M.
CO.

We have () press without the Neutralizer and are interested to know how production can be improved in quality and increased in quantity.

United Printing Machinery Co.

38 PARK ROW - NEW YORK
470 ATLANTIC AVE., BOSTON
FISHER BUILDING, CHICAGO

NAME.....

ADDRESS.....

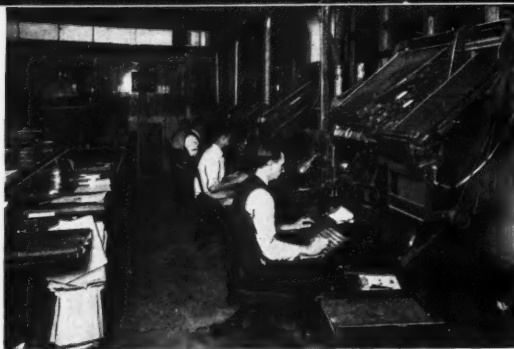
FRED KLEIN COMPANY

"We Use WILKE'S Type Metal Exclusively"



MR. WALTER F. KLEIN
General Manager
Fred Klein Company

"In building up our business," says Mr. Klein, "we have always borne two things in mind—to keep step with the progress of the craft and to keep paramount the interests of our customers. WILKE'S Metal is helping us realize both of these objects and we are using it exclusively. It has never failed us."



THE business of Fred Klein Company was founded by Mr. Fred Klein about forty-two years ago. Strict observance of the two cardinal principles stated above has built a substantial and successful business now occupying the entire eighth floor of the Keogh Building, 732 West Van Buren Street, Chicago. They have specialized in fine typography and fine printing in all its branches and have used WILKE'S Metal exclusively for the past four years.



METALS REFINING COMPANY

New York Office
Printing Crafts Bldg.
461 8th Avenue

Hammond, Indiana

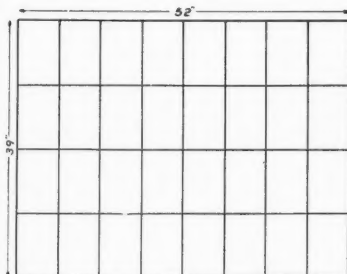
Warehouses in all
Principal Cities

INTERTYPE • LINOTYPE • LUDLOW • MONOTYPE • STEREOTYPE • THOMPSON

The Model K ^(39x52) Cleveland Folder

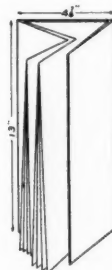
The Most Marvelous Development in the Folding Field

**Will Fold a Sixty-four Page Sheet
Into a Sixty-four Page Signature In One Operation Like This:**



**No Other
Jobbing Folder
Can Do This.**

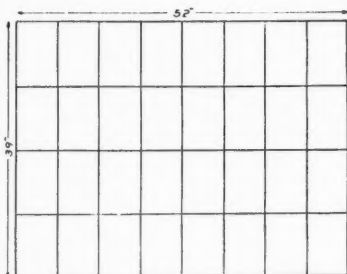
One or two 64-page
signatures—or a 128-
page book in one
folding operation.



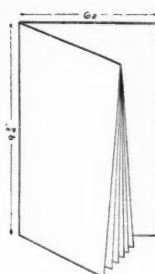
64 Pages
Two Parallel and
Three Right
Angle.

**Maximum
Size**
One on, $4\frac{1}{4} \times 13$;
two on, $4\frac{1}{4} \times 6\frac{1}{2}$.

**It Will Also Fold a Sixty-four Page Sheet
Like This:**



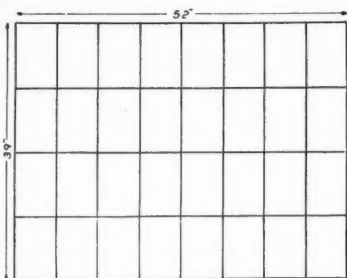
**No Other
Jobbing Folder
Can Do This.**



**Two
Thirty-two
Page**

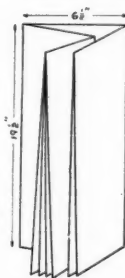
Right Angle Sig-
natures. Deliv-
ered in Two Sig-
natures—Two
Parallel and Two
Right Angle.

**And It Will Also Fold a Sixty-four Page Sheet
Like This: . . . Or Like This:**



**16-Page
4 Up.**
Three Parallel
Folds.

Parallel forms
may be deliv-
ered single—or
cut on the ma-
chine into any
desired number
of signatures of
not less than 4
inches in width.



32 Pages
One Parallel
Two Right Angle

**Maximum
Size**
One on, $6\frac{1}{2} \times 19\frac{1}{2}$; two on, $6\frac{1}{2} \times 9\frac{3}{4}$.

It will also fold
into 32 Parallel
Forms.

Dummy folds of these—and additional 64-Page Sheet Forms—will be sent upon request. If interested, ask for the 72-page dummy, too—or you may want the quadruple 8-page right angle dummy—delivered in four signatures.

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

NEW YORK—1304 Printing Crafts Bldg.
BOSTON—Chamber of Commerce Bldg.
CHICAGO—532 S. Clark Street

PHILADELPHIA—1024 Public Ledger Building
LOS ANGELES—404 Allied Crafts Bldg.
SAN FRANCISCO—514 Howard Street

Rank and File

Job presses—the “rank and file” of printing equipment—require good rollers to produce good printing. Here you see one of many batteries of job roller guns which are at work in thirteen factories making Sam'l Bingham's Composition Rollers. Perfect accuracy and uniformity are insured by this modern method of casting.

Let us cast new rollers on your job roller cores now. Then a letter, wire, or phone call will bring them to you over night when you need them. Use our Red Shipping Labels.

Sam'l Bingham's Son Mfg. Co. Printers' Rollers

CHICAGO 636-704 Sherman Street	CLEVELAND 1285 W. Second Street	KANSAS CITY 706-708 Baltimore Ave.
DETROIT 4391 Apple Street	DALLAS Patterson Ave. & Orange St.	ATLANTA 40-42 Peters Street
KALAMAZOO 223 West Ransom Street	ST. LOUIS 514-516 Clark Ave.	DES MOINES 1025 West Fifth Street
INDIANAPOLIS 629 S. Alabama Street	MINNEAPOLIS 721-723 Fourth Street	PITTSBURGH 88-90 South 13th Street
SPRINGFIELD, OHIO East and Harrison Streets		

For 78 Years Bingham's Reliable Composition Rollers

Miller Master-Speed Jobber

"The Printer's Greyhound"



MILLER MASTER-SPEED JOBBER
"The Printer's Greyhound"

THE MACHINE that's revolutionizing printing costs and printing methods in hundreds of shops everywhere—big and little.

If you don't know about "The Printer's Greyhound" and how users are profitably adapting it to high-speed quantity production of the very highest grade of printing, you are not up to date on the latest developments of printing press design and construction.

Just as the automatic platen press feeder supplanted the costly

human element of hand-feeding, so is this speedy, light-running thirty-six-hundred-per-hour "Greyhound" obsoleting its less productive predecessors.

It will pay you to investigate—whether you are now operating automatic feeder-equipped units or not.

*Drop us a line or 'phone our nearest branch office
for descriptive matter, samples of work, facsimile
letters from users, prices and terms—no obligation*

MILLER SAW-TRIMMER COMPANY

PITTSBURGH, U. S. A.

Atlanta, 65 Walton Street
Boston, 603 Atlantic Avenue
Chicago, 524 S. Clark Street
Dallas, 509 S. Akard Street

Los Angeles, 400 E. 4th Street
Detroit, 619 Wayne Street
St. Louis, 712 Chestnut Street

MILLER & RICHARD, Toronto, Winnipeg

Minneapolis, 423 S. 5th Street
New York, 60 Beekman Street
Philadelphia, 141 N. 12th Street
San Francisco, 613 Howard Street

Many Good Things in Store for the Interested Reader

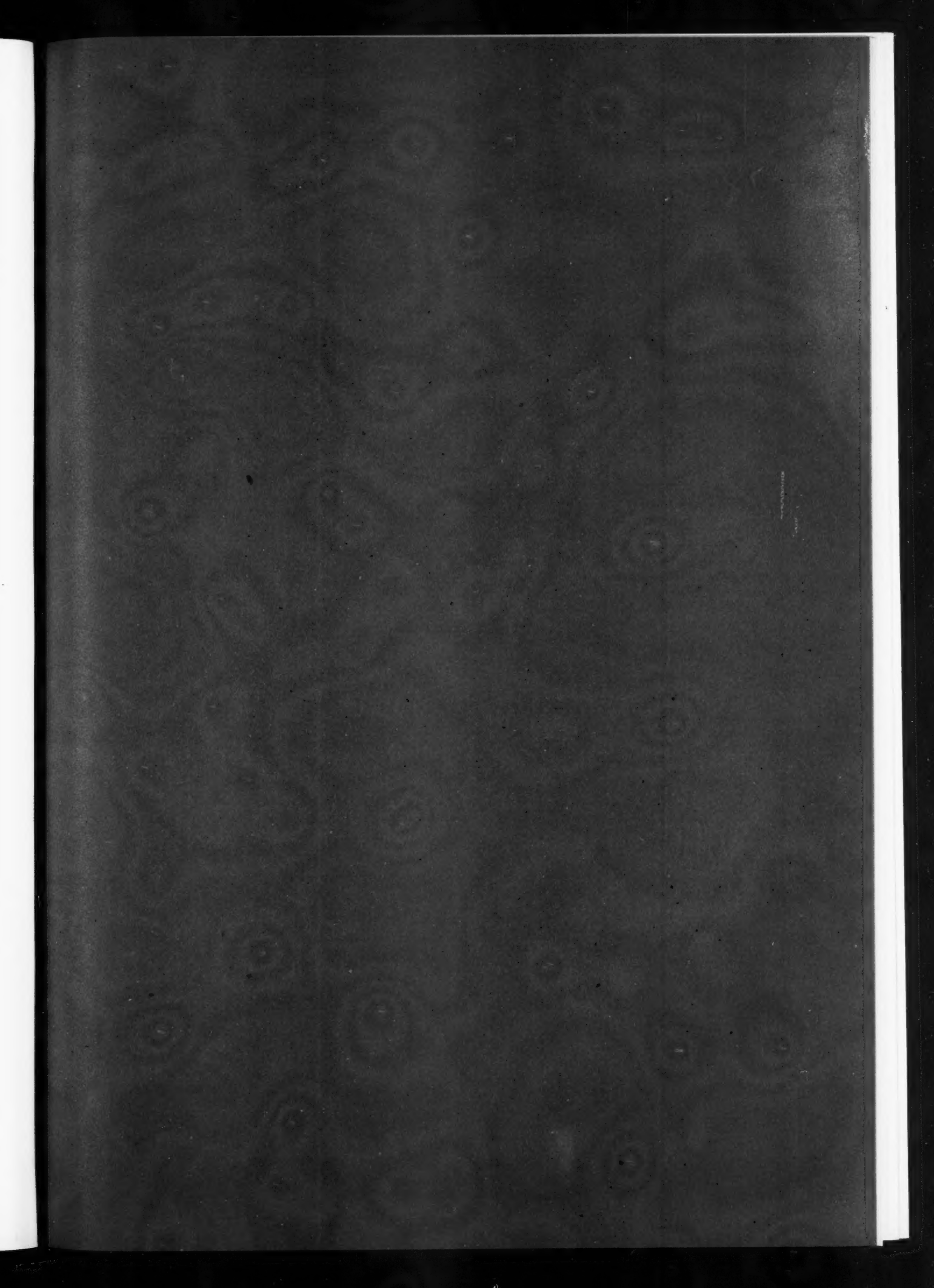
By THE EDITOR

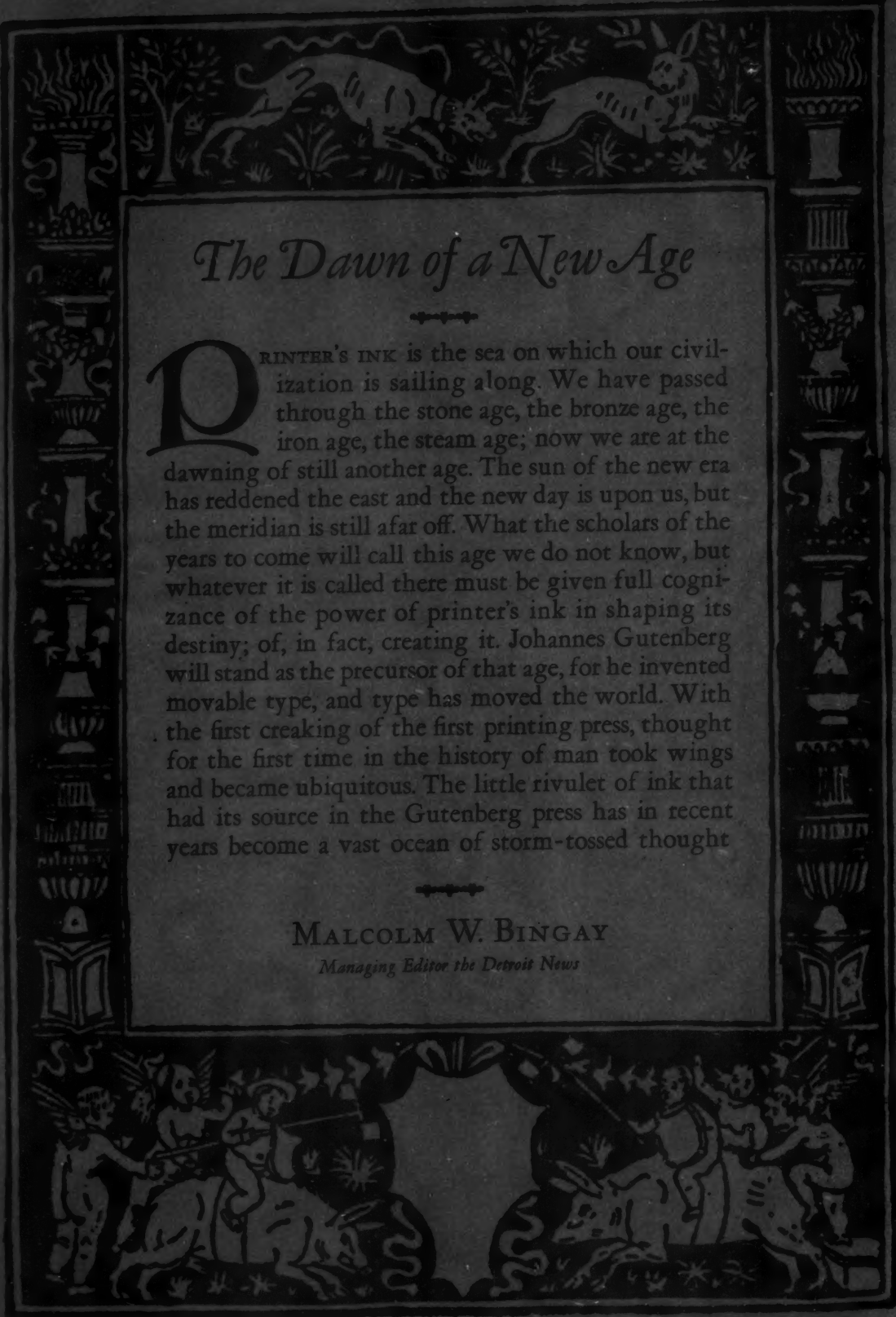
THE selling of printing is again a main feature in the April INLAND PRINTER. Robert T. Shimmin opens the works with a broadside against indifference. "The average solicitor usually has to travel his own road, be the ground ever so rough," he says. To prove this statement he tells of some experiences of his own, all to show how indifference and lack of business methods kill sales enthusiasm and cripple the business. Frank V. Faulhaber, on the other hand, is showing us how we may increase our business by stretching out a helping hand to new businesses. With his usual thoroughness, Mr. Faulhaber picks out businesses of this kind in various lines and shows how they may prosper by wise and judicious application of printers' ink. ¶ Charles Francis, the dean of us all, tells in an interesting article what is being done to help printers solve their engineering problems. Problems of this kind are encountered daily, he says, and then he tells of the agencies coöperating with the printers to solve them. It is a valuable contribution toward printing efficiency. ¶ "The Elements of Success" is one of those delightful newspaper stories that we read and enjoy in our leisure moments when there is complete harmony between body and soul. Mr. Wilson, the author, knows all the ins and outs of daily newspaper work outside of the metropolitan cities. ¶ All in all, you'll find the first number of Volume 79 both interesting and instructive. Our motto is to make each number a little better than the last, and we'll do our utmost to live up to that motto.



*Complete index of the editorial contents of the March issue
may be found on page 1061*

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.
Copyright, 1927, by The Inland Printer Company.





The Dawn of a New Age

PRINTER'S INK is the sea on which our civilization is sailing along. We have passed through the stone age, the bronze age, the iron age, the steam age; now we are at the dawning of still another age. The sun of the new era has reddened the east and the new day is upon us, but the meridian is still afar off. What the scholars of the years to come will call this age we do not know, but whatever it is called there must be given full cognizance of the power of printer's ink in shaping its destiny; of, in fact, creating it. Johannes Gutenberg will stand as the precursor of that age, for he invented movable type, and type has moved the world. With the first creaking of the first printing press, thought for the first time in the history of man took wings and became ubiquitous. The little rivulet of ink that had its source in the Gutenberg press has in recent years become a vast ocean of storm-tossed thought

MALCOLM W. BINGAY

Managing Editor the Detroit News

THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 78

MARCH, 1927

NUMBER 6

What Is the Printer's Responsibility?

By CHARLES H. COCHRANE

BEN F. DURR, of the Washington Typothetae, recently conferred a favor on the printing trade by stirring up all of us on the matter of ethics. To paraphrase scripture, "What doth it profit a man to get all the printing jobs in his locality, and win the enmity of all competitors?" If the printer can not get rich and play fair with the public, with competitors, and the supply trade, let him stay poor, and hold that respect which money can not buy.

The warm reception accorded Mr. Durr's contribution to ethics by many in the printing trade emboldens me to raise another question in printing trade ethics: What is the printer's moral responsibility for the reading matter that emanates from his presses?

Is the printing of salacious literature, either in books, magazines or newspapers, justifiable as a business proposition? Can a man hold up his head among the flower of the great printing industry if he allows degrading, demoralizing, and wholly destructive literature to flow from his linotypes and his presses?

Is it none of the business of the man on the keyboard, the proofreader or copyholder, the pressman, the binder, or the proprietor of the printing plant, that there issues from the establishment that which it would shame us to put before our wives and children, that which just passes the post office censorship, and is as close to obscenity and indecency as the law allows?

Are not we as responsible as the publishers for anything that is unfit for the home, that tends to degrade the standard of virtue, and corrupt our daughters, wives, and sweethearts, to say nothing of our growing boys?

I am quite aware that many reputable printers handle such publications and think nothing of it. They feel no more responsibility for the matter printed than the builder of a house feels for the morals of the people who may live in it. Yet if a builder knew that a house

was to be used as a brothel, he might well refuse the contract. And it is obvious that the printer usually knows the character of the publications offered him.

A few years ago the *Christian Herald* and the *Police Gazette* were printed in the same room in New York city, and there was considerable quiet comment in the trade on the association of publications of such opposite character. But the trade as a whole was indifferent. I wonder how many similar instances exist today, of uplifting and degrading printings emanating from the same presses! And yet the *Police Gazette* today is a moral paper in comparison with some seen on the news-stands.

A former New York city printer, now in the land of eternal rest, was commonly known as eating too much, drinking too much, and swearing too much. He liked to damn a Sunday school man when he had an excuse. But there was one thing about him that commanded my respect: he made a rule that nothing should come off his presses that he was not willing his daughter should read. If only all printers had the same regard for the daughters of other men!

If the average printer held himself responsible for the cleanliness of the things he printed, I wonder how many of the highly colored, cheap magazines would have to reform to get their issues printed!

Of course, the defense of any printer who knows that he is turning out salacious and harmful literature is that if he did not print it some one else would, and it would not be fair to his partners and stockholders to turn away good paying work, as long as it did not violate the postal or obscenity laws. In other words, it is held that the printer has no right to be a censor; that as long as trashy and demoralizing sex stuff is permitted in the mails, accompanied by nude pictures, he escapes responsibility, just as does the mail clerk. Decency, he will declare, is a matter of taste, and tastes differ, and the printer must not criticize the publisher, who is primarily responsible.

False reasoning, and we all know it. The test is, What would Jesus do? Has any one any doubt as to the

Master's action in such a case? Away down deep in our hearts we all believe that we are our brothers' keepers. How much more are we the guardians of our homes and firesides, and of the purity of our daughters and our sons! If indecency is to be driven out of print, it is the printers who have got to do it. We can not pass the buck to others. Their responsibility is for their acts, and ours is for what we do, what we assist to circulate, and what influence we exert on those around us.

I hope to arouse the consciences of my brother printers in this matter. I know that I was no great stickler for decency in the days when I printed and published, but I know better now, and I am repentant for my share in it. I know that no dollar ever earned by printing demoralizing, libidinous literature ever did any good to the printer who got it. We can not compromise with right. Low, vulgar, near-obscene publications are sapping the morality of the republic just as much as slavery (and what went with it) was demoralizing in the sixties.

The salacious publication stands in the same category as the salacious theater, with its smutty jokes, naked women, and demoralizing plots. The other day I heard one of the leading play producers of America, who controls a group of theaters, quoted as saying that they gave the people what they wanted, and that they never made any real money until they developed the modern sex plays, with their dangerous situations, and girls stripped to the limit.

The excuse of the periodicals and newspapers that give wide space to low-down stories, scandals, crime waves, etc., is that they are only giving the public what it wants. That is also the defense of the bootlegger and the prostitute. We all know that this prurient matter is damaging to the young of both sexes, and I hold that it is principally responsible for the increase of crime among young men. No decent man can defend it on moral grounds; it exists because it brings in dirty dollars.

When I was a boy there were just three periodicals in the United States that catered to the lewd and criminal. I saw them at the barber shops; I do not think they had any other means of distribution. There were then no news-stands, and the book stores scorned to

handle them. Today there are probably a hundred periodicals called magazines that are unfit for the family table; and there has been a great lowering of the standard of decency in many of the daily newspapers.

Why can not we printers do something to elevate the standard of pure thought, uprightness, and common decency in the publications? I judge there are as many loyal family men, as many good fathers, as many who value the purity of the home, in the printing industry as in any trade or profession. I hope we average better than the run of people. And so I ask, in all seriousness, is it not time we woke up to what is our responsibility for pernicious literature?

Suppose that the typothetae in the various cities should pass resolutions disapproving pornographic literature, the glorifying of crime, the gloating over sensual details in divorce trials, the display of lewdness, and general appeal to the baser passions. And suppose that such resolutions were sent to every publisher in the locality, with the request that they supply no copy and no pictures that are unfit for the family table or the perusal of young girls and boys. Isn't it likely that some of these publishers would take notice, and conclude that perhaps the public taste did not require the pernicious sex stuff and scandal-mongering that they thought?

And suppose that the linotypers and the pressmen, in their organizations, should also pass resolutions requesting decency in copy and illustrations. Would it not have some effect on those most directly responsible for such publication?

During the last fifty years there has been a marked — slow but steady — degeneracy in printed matter offered to the public in these United States. While approving of freedom of the press and freedom of speech, does it not behoove us to use all the moral influence we have to turn the tide the other way, and to call for reform, not by censorship, but by an appeal to the respectability and responsibility of the men who have been giving the public the reading that they think they want?

I recall that the printing of the intimate details in the Beecher-Tilton scandal, over fifty years ago, was the opening of newspaper columns to things before regarded as highly reprehensible. Publishers then took a pride that they issued only what was fit for family

Mighty Is the Printed Word!

By CLYDE B. MORGAN

Mighty is the Printed Word!

Craftsman — artist — in thy sphere,

Fashioning the page of print,

Poet — scholar — sage and seer.

Master workman in the world,

Making things that charm the eye,

Printed things so beautiful,

Words that live — that never die.

Glorified thine Art, indeed!

In thy realm of type and ink,

With thy wondrous printing press

Causing multitudes to think.

With thy types of lead, inert,

With thy great machines of steel,

Thou dost spin a fabric, fine,

Thou dost wisdom, sweet, reveal,

To the hungering world of men,

Thou dost bread and meat supply,

Food for hungry minds and souls;

Words that live — that do not die.

Mighty is the Printed Word!

Men of every clime and age,

Great contemporaries are

On the beauteous printed page,

Where life's drama, grand, is staged,

Where we read that men achieve,

Things in life that are worth while,

Men of faith — men who believe

In the present, in the past,

In the future life beyond,

Words majestic on the page,

By the Printer's magic wand.

Words of light that shine afar!

Types of lead and printing press;

Thou dost truly bring to man

Love and peace and happiness.

reading, and there was no exploiting of crime stories and marital infidelities. But there has been a gradual letting down of the bars of decency, and a great expansion of pernicious fiction, and space given to crime stories. It only needs a few large headlines to discover a divorce and scandal page, a bandit and bootlegger page, a nasty story page, an exaggerated sex page, a page of half-naked girls, etc.

Thirty-five years ago the editors of *St. Nicholas* were so careful to preserve family ethics that they sent back a drawing of little girls to one of their artists with instructions to make the dresses of the children come closer to their ankles. This would be called prudery today, and I remember that I laughed at it at the time; but in the light of the steady move toward depravity in the public prints, I am wondering now if they were not right in refusing to let down one iota their standard of decency.

Of course, there is nothing wrong in little girls' legs, nor in anybody's legs. But who wants to see his mother posed in the near nude as a ballet dancer? Who

fails to recognize the sacredness of woman and the necessity for helping her to be modest? By indiscreet and immodest printings we have opened the way for the immodest displays so current on all sides.

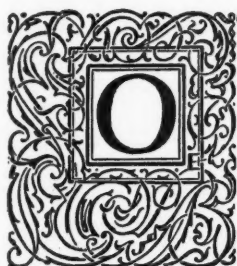
I am inclined to think that nudity is not as objectionable on the stage as in printed pictures, with their sex appeal, so often mingled with literature fitted only for the underworld. Instead of great humanitarians, wise statesmen, and teachers of religion, we now hear mostly of noted prize-fighters, great bandits, wealthy divorcees, shameless rouses, and powerful bootleggers. These too often fill the pages to the exclusion of the good, the true, and the beautiful.

And we printers stand for it.

Because I believe that the leaders of thought in our industry do not endorse this development of degrading printed matter, I am appealing to them in this manner, and hope that many, many of them will write the editor of *THE INLAND PRINTER* and endorse a movement to request publishers to return to the old way of supplying copy fit for our own family circles.

A Buyer Reviews the Parade of the Salesmen

By E. C. HAWLEY



OCASIONALLY there is a salesman waiting when I arrive in the morning. From one to ten will appear during the forenoon, more will flood in during the afternoon, and the last one generally talks to me when I clear off my desk at the small end of the day. Lest there be doubt as to the identity of this great army that is constantly maneuvering around me, let it be known that it consists of printing salesmen. They come from every street and byway of my own city, from all neighboring cities, and even from big cities hundreds of miles away.

Less than six months ago I started saving their business cards. Today the collection overruns a fair-sized drawer, representing the calls of an astounding number of salesmen. If my judgment were not such a restraining influence I would almost be tempted to say that I have seen ten printing salesmen for every cylinder press in the United States.

The number is constantly increasing. More and more plants are organizing sales forces, and plants that have employed salesmen in the past are adding to their ranks. There are today more printing salesmen than there ever have been at any time in the history of the industry. It follows that more money is being spent to sell printing than ever before. Of course this is only logical in the face of the greatly increased volume of printing that extensive advertising has brought about.

One can hardly watch this great army pass in review without being impressed by the inefficiency of the movements with which it advances upon its objective — the nation's printing business. Only a casual observation is necessary to discover why a large number of printing salesmen fail to bring in the volume of business which might logically be expected.

With the exception of a very few men whose broadness qualifies them for the upper strata, printing salesmen fall into one of three classes. Their inefficiency results from the narrowness of the classifications and the fact that very few men make the effort necessary to broaden themselves. The classifications may be described as: (1) the "practical printer" class; (2) the "service" class; (3) the "beginner" class.

In the first class we have the man who has originally been in the shop, the man who has graduated (or been demoted, as opinion may have it) from the composing room or the press floor. Probably the head of the plant noticed that he showed a "gift of gab," and being more in need of orders than craftsmen, handed Mr. Practical Printer a portfolio and turned him loose upon the mercies of the buying public.

A few men of this type make good. When they do they are valuable men for the buyer to work with and efficient contacts for the printing house. However, the vast majority of this class possess one outstanding fault. They view each prospective job as a technical problem in printing. What represents a vibrant, life-filled piece of advertising to the buyer is to the salesman nothing but a certain number of ems, a certain number of pages, and a press run of a certain length.

To sell successfully, a salesman must be able to put himself in the buyer's place. In other words, he must be able to share a common viewpoint with the man he is trying to sell. The few successful salesmen of the practical printer type do this by pushing their technical-mindedness into the background.

Many of the practical printer salesmen are so absorbed in the craftsmanship of printing that they actually detract their own attention from the job they are trying to sell. A typical instance of this kind comes to mind. John T—, a salesman whose entrance to the selling field had been from the pressroom, had been calling on me for a number of weeks with a view of securing the order for a long run of direction sheets to be attached to the product I was advertising.

At last the job came to a head and I called John T— into a final conference that would decide whether he got the order or not. I explained to him that the composition was simple and well defined, the paper stock specified, and that an ordinary grade of presswork would be entirely satisfactory. I was interested in just two things — how soon could I get delivery and what would be the price.

I happened to know that the plant which John T— represented was well equipped with a large battery of high-speed presses. Naturally I expected him to begin by telling me that this equipment would insure rapid delivery and low cost. Did he? No. Instead he began by telling me about a wonderful two-color press that his plant had just installed, going on for at least fifteen minutes about its remarkable features and performances. His all-absorbed interest in the new press can only be explained by the fact that his interest was still in the pressroom and not upon the job, for the specifications called for only one color!

This example may seem to be extreme, but it is an actual occurrence and typical of many such instances that have been reported to me by fellow buyers.

On the opposite extreme we have the "service" salesman. This type is an outgrowth of the development of printing plants which make a practice of offering advertising service to their clients.

Properly used, advertising service is a powerful factor in bringing in printing orders — on a limited number of accounts. From my own observations, however, I am convinced that the tactics of salesmen who were oversold on the service argument have lost more sales than they have brought about.

Nothing could illustrate the point better than a recent incident which I know has been duplicated many times in other offices. For days and days I had been slaving over the copy and layout for a direct-mail piece. Into it had gone every bit of ability that I possessed. Back of it was an extensive market analysis and the ideas and opinions that I had gathered from scores of interviews with dealers, salesmen, and prospective customers. Whether or not the direct-mail piece would prove successful could be proved only by trial, but I was convinced that it was as near right as I could make it. At this point entered T. W. B. of the Hi-Class Press. I showed him the specifications for the printing,

the layout, and discussed with him the idea that I planned to carry out. For all of this T. W. B. displayed a bored tolerance. He wanted to see the copy!

A hasty glance or two and he informed me that the Hi-Class Creative Department could put "the real selling punch" into the copy. He even went so far as to offer this valuable (?) service without any assurance of an order. After making sure that I possessed the original, I gave him a carbon of the copy for his master minds of the copy world to work upon.

Anxiously I awaited the return of the marvelous arrangement of words that would so startle the buying public. Finally it came, dressed up in a handsomely printed portfolio, emblazoned with the seal of the Hi-Class Press. The efforts of the rankest amateur could not have been worse. Ignorance of all phases of the problem was displayed in every line. Throughout were scattered rank steals from the current copy of competitive advertising.

Needless to say, T. W. B.'s service did not make a favorable impression. The job was printed as I originally designed and wrote it and proved successful, although it did not carry the Hi-Class Press imprint.

Printing salesmen who represent plants with a creative department should recognize that, while advertising service is really desired by some accounts, there are many other offices in which the creation of advertising is a work of love with one or more individuals and that they are human enough to resent unjustified intrusion. In addition, salesmen who stress the service point should become aware of the fact that there are limitations to the functions which their creative men can perform and that if the customer is oversold on the service point the reaction will be far from desirable.

And now the "beginners" class — that great army of men and youths who are wasting their own time and the time of innumerable possible customers because they know practically nothing about printing or printed advertising.

I could never quite understand why a printer will injure his reputation by permitting a man to represent him who does not know Goudy from Gothic nor a mat from an electrotype.

While other industries have been using intensive methods to fit salesmen to serve as their representatives, the printing industry as a whole has made practically no effort to train its men and as a result has turned upon the public many salesmen whose actions have been detrimental to the interests of the buyer, the plant, the printing industry in general, and the salesmen themselves.

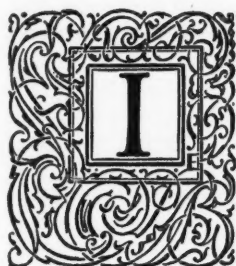
Printers soon must recognize the fact that if they are to win out in the battle for their share of the advertiser's dollar, they must put out efficient, high-caliber men who are broad enough to adapt their sales methods to the individual case.

Printing salesmen must soon develop to a point where they are at least equal in character and efficiency to the men who are bidding for the advertiser's dollar as representatives of the newspapers, magazines, and other media.

Print Shop Adventures and Sketches

Part II.—By JOHN EDWARD HICKS

"The New Boy"



IT has been said that more type, both hand and machine, is set in Tony Mangello's soft drink place than in the largest chapel in town. Which may or may not be true, according to the individual viewpoint. Be that as it may, several typos were in Tony's place one dismal afternoon getting up some pretty fair strings, with old Joe Fogarty trying to keep up by hand-sticking his type. "Trouble with the printing business today," said Joe, "is too much machinery and too many women in it. Time was when a girl apprentice was something of a novelty. . . . Just make mine the same, Tony. . . . There was one case I recollect especially. It was back about the time the papers were running pictures of the 'poor, starving Cubans' and all printers wore whiskers and hard hats.

"Woods, Mongessor & Shane had about a dozen journeymen and rated three apprentices at that time, and old man Tuggle, the foreman, kept them about two years apart in their time, and at the time of which I speak he was due to move them up a notch. Hiring a devil in those days was not the complicated operation like employing a junior apprentice today. Tuggle just told Joe Forsythe, the red-headed dump boy, to take the 'Boy Wanted' sign downstairs and hang it up.

"Well, sir, it wasn't ten minutes till the derndest harum-scarum looking youngster you ever saw came walking in with the sign. Old man Tuggle had one glass eye and it was a sight to behold him glaring with his good eye while the crockery optic gazed beatifically at the kid. Then he roars, 'What in thunderation did you bring that sign upstairs for?'

"'I'm the boy,' the kid answered, and the old man kerflopped in his chair, the reason being, I reckon, that if external appearances meant anything the boy was a girl. Of course, that was in the days before compulsory education and truant officers and it was nothing unusual for twelve-year-old boys to be working, but for a girl of that age to be showing up for work in a print shop — well, that was something different.

"'My maw's dead and my paw said if I didn't get a job he'd beat me in an inch of my life,' she told Tuggle, and she didn't whine nor plead, but she had a spunky kind of tone that seemed to say she would do the right thing by them as did the right thing by her.

"Tuggle allowed that her father must be crazy. And she says, 'No, sir; not regular crazy; though most of the time he is crazy drunk.'

"The old man sat and pulled at his cheeks — a habit he must have got when he was younger and wore sideburns.

"He says, 'We never have hired any girl apprentices, we are not hiring any now, and we never expect to hire any.' And I guess that would have been the end of it if it hadn't been for Billy Taylor, who happened in at the critical moment.

"Billy was big as a bear, had a big, black mustache that made him look like a seal, could drink liquor like pouring it in a well, and was far and away the best printer I ever saw. On top of that he was a genuine 'prince' and everybody loved him, and old man Tuggle had an unusual liking for him. Billy had been laying off that day, doing a little research work over at Phelan's bar, and he came in doing what he considered a cakewalk and singing a song that was popular then. Well, when he found out the girl wanted a job and heard about her dead mother and drunken father, he put in with her, and derned if they didn't talk the old man into hiring her!

"In those days the city wasn't littered up with societies to take care of alley rats, be they girls or boys. So Billy Taylor took the new devil under his wing. First off, he told her to come back to the sink with him and perform her ablutions, which seemed to have been neglected for a considerable length of time. She kicked and squealed and used some words which she might have learned in a print shop, but not likely at Sunday school. But Billy scrubbed her neck and ears and combed her hair and announced that he was going out to buy her some clothes and also to interview her father and tell him a few things about parental duties.

"Talk about a tempest in a teapot. We had it in that chapel. Joe Forsythe, the red-head, announced that he would quit rather than work with a girl. 'Senator' Benton was especially indignant over the proposed invasion of masculine sovereignty in the composing room. 'A woman's place is in the home and not out working alongside of men,' he was orating when Billy Taylor returned. There was something in Billy's attitude which caused all the boys to quit talking and turn to him to hear what he was about to say.

"Says he, 'Boys, I just saw a man die; and I never want to see anything like it again. If any of you ever see a guy check out with the d. t.'s you'll be off of John Barleycorn for life. I went up to pay my respects to that kid's father for the way he's been treating her, but — she's an orphan now.'

"And sure enough it looked as if the orphans' home would get the kid then. But Billy got the Tuggles to take her into their home, they having no children of their own, and Mrs. Tuggles was such a motherly old soul it seemed that was just the kind of place the girl should have had long before. Mrs. Tuggle made just as nice looking a little girl out of her as you'd want to see and the kid kept right on working in the print shop and,

although she was getting more ladylike, she occasionally reverted to type, as for instance, when Sam Mason showed her some type lice. She cussed and roared and went for him like a panther, and when he fled down the alley she bounced a Yankee job stick off his head.

"And she made life miserable for Joe, the red-head. She'd heard some printer recite Riley's 'Song of the Whing-Whang' and she'd sidle up to Joe and quote: 'Oh tickle me, love, tickle me, do; tickle me, love, in these lonesome ribs.' It would drive the red-head wild. Then she learned, somehow, that his middle name was Wingate and took to calling him Winnie. I guess that was the straw that broke the camel's back because he went to Tuggle and told him he was resigning to take a position in an insurance company's office.

"The 'new boy' went right on learning the trade, and in a few years, with Billy teaching her, she got to be as good a journeyman as any of us. She saved her money, too, and many's the time she came to the rescue of some poor print when pay day seemed a long way off. But she wasn't a Shylock; wouldn't accept a cent of interest. . . . Well, if you insist; make it the same, Tony. . . . I used to see her occasionally after she'd grown up and married. She and her husband and their two little boys used to drive out to Colorado Springs every summer to spend their vacation and visit Billy Taylor after he went to the home."

"Then she didn't marry Billy Taylor?" I asked.

"Oh, no; she married an insurance man — red-headed — name of Joseph Wingate Forsythe."

When Customer Says Price Is Too High

By RUEL McDANIEL



OWN in New Orleans there is a printer who would rather make ten dollars profit on a job of which he is proud than twenty dollars on one on which he would not care to see his imprint. A friend of his opened a wholesale toilet goods business and came to him to have some stationery prepared that would be in tune with his business. The printer fairly beamed with pleasure at the opportunity such an order offered. He carefully selected the stock he thought his friend ought to have, then diligently assembled a sample of the type he considered especially adapted for the class of business his friend was entering. Then he showed the toilet goods man, as nearly as possible, just what the finished job would look like.

His friend admired the layout and wanted to know the price. The printer told him, his head still in the air over the prospect of doing a job in which he could justly take pride.

"The work will be excellent, I am sure," replied the jobber coolly, "but that price, Jim — that seems to me entirely out of line!"

The printer merely smiled. He had heard that same thing so often before.

"You think the price is high, do you, Frank? Well, why?"

"It just isn't worth it, Jim," the toilet goods jobber floundered. "That's good paper, but it represents only a fraction of the price you ask me for the stationery. I don't understand just why a few words of printing should cost so much."

"Look here, Jim; you have some perfume down in your place that your customers will pay you less

than a dollar an ounce for, haven't you? And you have other perfumes for which you charge ten dollars an ounce. Why is that?"

"That's simple. The latter is much better perfume," replied the toilet goods man easily.

"Why is it better?" queried the printer.

"Well, because — because it cost more to produce, I suppose."

"Certainly! Place an ounce of the cheapest perfume in a bottle alongside an ounce of the highest priced perfume you have, and outwardly there is little or no difference. The rareness of the high-priced perfume and the expert workmanship required in producing it makes the difference in price. It is the same with printing. You can buy paper cheaply; the difference in price is gaged by the expert care with which it is prepared for your individual use."

The perfumer began to see the light, but the printer had another broadside yet to fire.

"Jim," he said slowly, deliberately, "you weigh about a hundred and sixty pounds, don't you? And I would guess that you are worth around fifty thousand dollars. (The printer knew his friend to be worth nearer thirty thousand dollars, but no man ever lost a printing job by overestimating another's financial worth!) Yet, if you were sold for what you are actually worth in pounds (worked out by chemical analysis) you would bring about one dollar and sixty cents. It's what you have inside your head, and how you use it, that enhances your worth. It is the same with printing. You can buy paper and ink by the pound, but when you purchase fine printing you pay for the knowledge and careful workmanship that go to transform paper and ink into an exquisite product."

The toilet goods jobber smiled as the point dawned upon him, ordered the job done as the printer thought it ought to be done, and has been his good customer

ever since. He has never, from that morning, asked the price of a proposed job, for he was convinced then for all time to come that price and quality are hard to mix.

The objection that the price is too high is a problem that confronts almost every printer who is building a business and a reputation upon high quality production. Naturally the same problem is faced by the average business man, but in few fields is it so marked as in the printing business. In most lines, business houses soon let it be known that they are featuring either price or quality. When a man wants a suit of clothes with two pairs of trousers at thirty or forty dollars, he does not go to the store that advertises and displays only the highest priced, nationally known lines of clothes. He looks for a store which features price above reputation and expert workmanship. It is the same when a man wants to buy an automobile, a hat, or a monkey wrench. Yet, when he wants high-grade printing, he begins first by objecting to price.

A man gets considerably more cloth in a suit with two pairs of pants at thirty dollars than he gets in a three-piece suit at eighty-five dollars, but he would not think of using the quantity of material as a basis of arguing down the price of the eighty-five dollar suit. Yet the same man goes to a quality printing plant and can not understand why a printing job should cost so much, when paper and ink are comparatively cheap!

Although this price argument is the biggest problem of the printer who is trying to build a business on a quality basis, there is an argument to meet every customer, if the printer will analyze the customer and frame his reply accordingly. There is no argument that reaches the right spot so easily as that which is hinged

upon the objector's own business, as in the case of the perfume wholesaler.

The cost of stationery for the average concern — and this may include a lot of direct advertising matter, too — is such a small fraction of the cost of doing business as to be almost negligible. Yet the character of a firm's printing is a vital factor in its success or failure. If the show windows of a firm are its eyes, then the letters and envelopes that go out to customers can well be considered its arms, for the stationery of the average firm comes in contact with practically all its customers, sooner or later. If the stationery is the concern's arms, then pains should be taken to have the fingers clean and the nails trimmed! It is so easy, by the use of inferior stationery, to turn first impressions into worst impressions!

No practical man would spend twenty-five thousand dollars to erect and furnish a fine home, and then hang cheap calico cloth over his windows for drapery, nor swing flimsy, five-dollar pine doors at the main entrance to the home. Yet the man who roars at the ridiculousness of such things spends thousands of dollars to build up good will and business, and then uses the flimsiest, cheapest sort of stationery to keep the business before his customers. The doors and the curtains over the front windows of the house serve as a key to the whole place; they either invite or dispel admiration. The stationery that a firm sends out in the mails serves a like purpose. It either invites or repels, according to the care and individuality devoted to the production of the stationery, catalogue, booklet, or any piece of printing that goes into the hands of the public. The New Orleans printer's example should be followed.

Christopher Sauer's Types and Books

By JULIUS W. MULLER



WHEN I was doing research work in tracing various printing styles for the International Typographic Council, I found in the great Stadtbibliothek of Frankfurt-am-Main an unusual number of books relating to pre-Revolutionary American printing. Particularly interesting were the examples from the Germantown, Pennsylvania, press established in 1735 by Christopher Sauer (or Christoph Saur, as he often printed his name). I found also that many interesting Sauer items were in private possession in Frankfort, and that such men as Dr. Herman Fraut of the library, Dr. Bernard Muller, director of the Historical Museum, and Gustav Mori, the research worker for the Schriftgiesserei D. Stempel, had surprisingly complete information about this American press and were able to tell me much about it.

Frankfort interest in the subject is not because Sauer printed in German, but goes back to William Penn and his gallant leadership in the Quaker movement of the seventeenth century. During Penn's many journeys in this missionary work he visited Frankfort, where there was an active new religious thought, led, by the way, by two women, Johanna Eleanora von Merlau and Maria Juliana Bauer von Eyseneck, whose militant spirit was making quite as much of a commotion in Frankfort's patrician circles as the militant "new woman" of our own century has been creating.

Penn arrived in Frankfort in August, 1677, and addressed several meetings in Eleanora von Merlau's house. When the royal patent of 1681 granted him the province of Pennsylvania, the Frankfort religious groups formed the Frankfort Land Company and bought from Penn a tract which was named Germantown by Johann Daniel Pastorius, a Frankfort doctor of laws, who personally led the first contingent of Mennonites and Quakers from Frankfort and from

adjacent places like Crefield, Kriegsheim, and Sommerhausen. The first parties of emigrants were artisans rather than farmers, and the Crefield group in particular brought their highly specialized craft of weaving and knitting to the new country, where it was welcomed warmly. Thus within six years after its foundation in 1683 the settlement was important and large enough to obtain its charter as a city.

Sauer was not connected with Frankfort. He was a German Alsatian, and his religious affiliation was with the Dunkards, whose only agreement with Mennonites or Quakers was in being unpopular and persecuted. After many wanderings in the American colonies, during which he supported himself and his family as a jack-of-all-trades, he established himself in Germantown as a printer. He must have had a "knack" for it. Though none of his productions have any value as examples of printing art, they are quite as good as the general run of early North American work, and in some instances they are a little better than the average—which may be due partly to the fact that he had good types.

The colonies had no typefounding or manufacture of other printing equipment. As Franklin drew his types from England, so Sauer, who wanted the Germanic types (or Gothic, as they are not very correctly called), had to look to Germany; and the close relationship between Germantown and Frankfort led him quite naturally to draw on that city for them. Aside from affiliation, the recourse to Frankfort was logical, for the old city on the Main had been famous for typefounding ever since 1530, when Christian Egenolff, a Strassburg printer, opened a print shop and a typefounding establishment there. This was about ten years before Cromburger's shop was established in the City of Mexico, where it produced the first book (a Spanish one) printed in the new world.

Egenolff's typefounding was contemporaneous with the periods of Geoffroy Tory, Simon de Colines, Robert Estienne, and Claude Garamond in France. It was probably in 1536-1540 that Garamond cut the roman letters which became famous as *Caracteres de L'Université*. The Egenolff foundry acquired these types and maintained them as prized assets long after they had been more or less supplanted in France by other designs, such as the roman cut by Robert Granjon. Thus in 1592, following the grandest flowering of the Granjon period, the Egenolff concern, then known as the Egenolff-Berner foundry, issued a large, elaborate, and handsome specimen sheet showing the Garamond types in excellent series and in the most authentic manner available today for critical study of this celebrated design.

Only one example exists of this sheet, which is almost certainly the first true typefounder's specimen sheet ever issued. Both Mori and Haebler, after their years of research, conclude that all previous "specimens," such as Ratdolt (1486), Petreins (1525), Geyssler (1561), Plantin (1567), were simply printers' exhibits for book buyers and not sales offers of types that other printers could buy. Fortunately for students,

David Stempel, managing director of Schriftgiesserei D. Stempel in Frankfort, and one of the three continental members of the International Typographic Council, has succeeded in rescuing it from oblivion for technical workers by means of excellent facsimile.

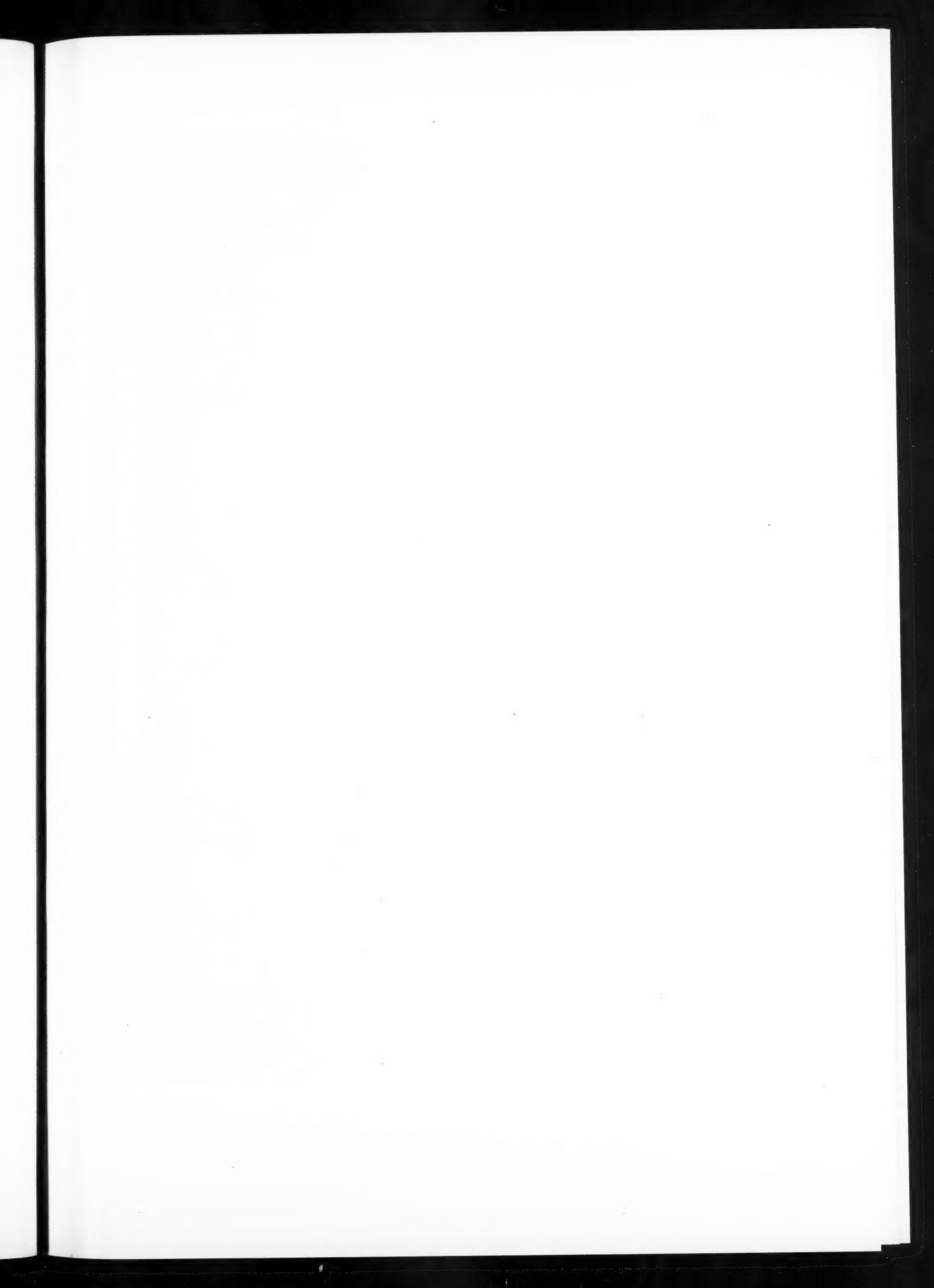
When Sauer set up his shop in North America, the Egenolff-Berner typefoundry had passed, through intermarriage, into the possession of the Luther family, related to Martin Luther, and it is believed that the Luthers gave him the equipment necessary to print his celebrated Bible.

Sauer's thought did not run to anything that might be called carnal or idle. He was a good and grandly gloomy man, forever pointing with despair at horrible examples. His first book (printed in 1738, the same year as the rare calendar) was an indescribably sprightly little thing entitled "Abc and Spelling Book for use by all Religions without reasonable Objection."

In 1739 he published his first large book: a volume of hymns for the Seventh Day Adventists—a work of more than 800 pages in prayer-book format, with a most elaborate and ornate title page in flourished Germanic type, describing the content of the volume in a rapturous manner that translates approximately as: "Zionitic Incense Hill or Mount of Myrtles, Wherein is to be found much lovely and fragrant Incense prepared with Apothecary's Art, Consisting of Various Love-Works of Souls sanctified in God, which portray themselves in many spiritual and charming Songs, also therein The Last Call to the Communion of the Great God, excellently expressed in Various Ways." The hymns depict earthly life in terms of frank disrespect; but unfortunately, though heaven is described with enthusiasm, the descriptions seem somehow to offer little that benighted and determined sinners could have considered thrilling.

From that time to 1758, when he departed from a world that he may have loved but did not approve, he cheered his fellow man with many similar volumes that ought to be priceless for any man who enjoys unmitigated woe. Last May, when the municipality of Frankfort decided to open the Frankfort-America exhibition illustrating the historic contacts between the city and what is now the United States, the old patrician families contributed a remarkable collection of these melancholy prints which had been sent to their ancestors by Sauer and preserved in their libraries.

It was edifying to see them side by side and to realize how splendidly the good old printer had prevented any note of merriment from creeping into his composing room. "The Wonderful Confessor and Saver of Souls, The Reverend M. Aaron, Priest in the large city Babel, who here makes open confession of his Lying Preachments"; "The Hidden Manna"; "A Beggar and Yet Not a Beggar"; "Every One a King"; "An Impartial Reflection About the Proselyting Work of the So-Called Herrenhut Commune in Pennsylvania," and "Why No Church Must Be Granted to Them"—these and similar titles testify that the Sauer press must have been a torturing thorn to the devil in America.

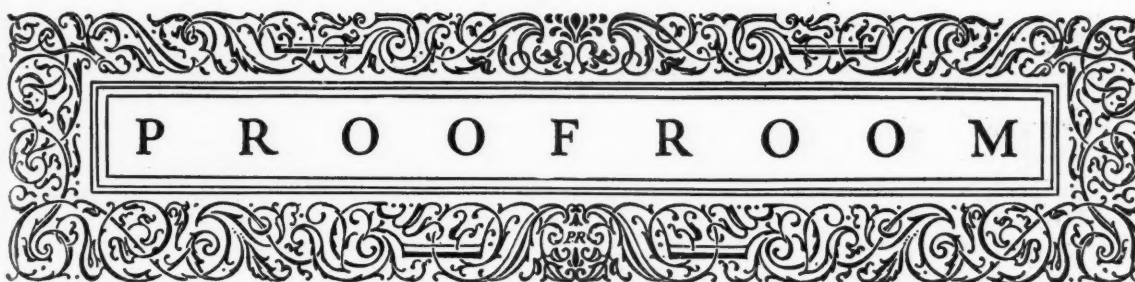




DISTINCTIVE TEXTILE ADVERTISING

An example of textile reproduction in three colors, made direct from the object.
Plates by courtesy of the Ithaca Engraving Company, Ithaca, New York.

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By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.
Replies can not be made by mail.

Sockery Setting the Sun

The class will please be patient; the professor is feeling frisky. Here are a few curiosities: First, from "Devil-May-Care," by Arthur Somers Roche (Century): "They were proceeding north; the tropic night set down suddenly upon the landscape." Write your own!

Headline English: "Brother Scouts Claim Charley Ross Is Found." It does not mean that brother scouts assert the finding; only that Charley's brother makes light of the report of the finding; scouts it. It is difficult, in headlines, to be sure at first flash whether a word is a plural noun or a singular verb.

And here is another headline:

POLITICS FIRST BUSINESS NEXT ROBINSON IDEA

Unpunctuated, this might easily group in a reader's mind as "Politics first business, (is the) next Robinson idea," instead of "Politics first, business next, (is the) Robinson idea."

Somewhere I came upon this, jotted on a slip of paper without note of the source: "The backbone, so to speak, of the parcel was a handsome, brand new man's umbrella." It would take a Sherlock Holmes to identify an umbrella as belonging to a handsome, brand new man instead of a homely, worn out one.

More newspaper stuff: ". . . forced them to sign the mortgage by threatening to jail Blank who had been stricken with paralysis for embezzlement." And there are people who say punctuation isn't worth bothering with!

Referred to "Dere Mabel"

Every now and then I dig up a query, or a note of my own, which has been put away so carefully it has been next-to-lost. Here is one, a clipping from goodness only knows how ancient an issue: One of my paragraphs, headed "Just for Fun," in which I facetiously remarked, "Old-fashioned; that's me all over." Our friend drew a ring around "me," and wrote in the margin, "I suppose you have a good reason, so out with it." Well, "it's me" is having the sanction of common usage reinforced by that of recognized authority, nowadays. But I was thinking of "Dere Mabel." Is she so soon forgotten?

"O'Clock"

One from Indiana: "I am employed in a newspaper proofroom, and recently there arose between an operator and me a dispute over the capitalization of 'o'clock' in a mixed line, and I am taking this means of settling the dispute. He contends that in a mixed line, that is, a head or sub-head, the 'o' should go up and the 'c' be set in lower-case, while I say that the 'o' should go down and the 'c' be set as a capital."

Querist is right. In a small cap. line: GAME STARTS AT TWO o'clock. And in upper and lower: Game Starts at Two o'Clock. But when the word stands alone, as in the head of this item, "o" should be "up."

Even "The Inland Printer" Makes Mistakes

Milwaukee: "It is with much trepidation that I venture into your domain. I am a student in the printing department of the Milwaukee Vocational School, having proofreading as my goal, and it seems almost impertinent to criticize anything found in THE INLAND PRINTER. However, in the January issue there is certainly an error in the first sentence of Louis F. Jordan's article, 'What Protection Has Literary Property?' 'Authors and publishers' is the subject in the opening interrogative sentence, therefore the verb should be 'have' instead of 'has.' Am I not right? Your articles are a great inspiration to me."

Well, now — isn't it funny how these things happen? Turning to my January PRINTER, I found I had clipped that article — and mislaid the clipping. But it does sound as though the writer of the letter "has a case." You can tell by looking at your copy, which I hope is un mutilated.

I think the editor will permit me to say that not even THE INLAND PRINTER is absolutely perfect; little foxes are always gnawing. And I am very sure he will okay this remark, that no one need ever enter our domain with trepidation. All we ask our friends to bring is questions — or kicks.

Singular or Plural Verbs With Fractions

This flattering note comes from California: "I am enclosing a clipping on which I would like to get the real dope. I've always used 'is' myself, but I am putting it up to you as the final judge. I can't understand why they didn't go to you in the first place."

Here is the clipping:

Is it "are" or are it "is"? The Burlington Railroad wants to know. So far it's fifty-fifty.

It all started when the road sought to tell the world through paid advertising space that along its right of way "is" or "are" produced two-thirds the oats, more than half the corn, etc., in the United States.

The advertising agency wrote "is" in the copy. The passenger traffic manager changed it to "are"; the traffic vice-president changed it back with a caustic remark about the grammar of the passenger department, if any.

So the passenger traffic manager called the University of Chicago into conference. They told him he was right — absolutely. So he reported to the vice-president. The vice-president asked Northwestern University about it. They said he was right — (positively).

Then while the traffic manager dashed off a letter to Harvard, the vice-president wrote to a lexicographer. One said "is"; the other said "are." Then while one wrote to Princeton, the other wired Yale, and asked for a hurry-up answer.

Today both answers came. One said "is." The other said "are." And there you "are" — not "is."

This is the way I see it: If the sentence was about "two-thirds of the oats and more than half the corn," of course the verb would have to be plural. This is so obvious that the only

reasonable thing to do is to assume that the question was about a single, separate sentence, "Two-thirds of the oats in the United States is produced along the Burlington's right of way."

For my part, I can positively see *no* argument for a plural verb. You are not saying "oats are produced"; you are saying "two-thirds is produced." "Of the oats" is parenthetic, modifying the subject, "two-thirds."

Now we are getting close to the core of contention. It is impossible to argue satisfactorily and productively unless you have a common understanding of the subject of discussion. Here the critical point is the understanding of the grammatical nature of "two-thirds." That is the older way of writing it.

To my way of thinking, "two-thirds" is the name of one thing, the described fraction. Just as I would say "Half is," I would say "Two-thirds is."

But the modern practice, increasingly, calls for writing the fraction without the hyphen. Folks who see it that way would write "One third is," "Two thirds are."

So the whole controversy, it seems to me, springs from the lack of uniformity in writing the fraction. You can not say one side is wrong, the other is right, as you would if one party said "thurd" was the correct spelling.

If you write "two-thirds," you should use the singular verb. If you write "two thirds," the plural verb is correct. So you may take your choice.

Amateurs of Proofreading

By EDWARD N. TEALL



NOW we have Unit Eleven of "Lessons in Printing," published by the International Typographical Union. First, the ten lessons for beginners in the noble art of proofreading. The object of these ten lessons is to tell "what everybody engaged in the printing industry should know about proofreading and the proofroom." Advanced lessons, for those who hope to become professional readers of proof, are withheld for the later lessons of the course.

The first ten lessons are true to their title, and they embody only those matters which are necessary to every worker in the printing plant. They are written, with admirable "pep," by W. N. Reed, and you are asked to take our word for it, they sure do tell what every printer ought to know about the correcting of type. You know how it is — the proofreader has his own part to play, and should be left free to play it his own way — but every employee around the print shop needs to know something about it. The compositor certainly needs to know the proofreader's marks, and the editor, the reporter, the advertising man, the layout expert who does not know them is incompletely equipped. Even bookkeepers and accountants in a print shop ought to be acquainted with the marks and the methods — and the office boy who knows them is better off than the one who does not. Also, in these days when every one writes a book or a play, the proofreader's marks are worth the while of every clerk, every supposedly non-literary person, to pick up — for there is no telling when Plain John Smith may be moved to write a book — and if he does, he will be able to "see it through the press" more intelligently if he knows what the proofreader tries to do, and how he makes known his criticisms and corrections.

The first lesson, like every introduction to a course of lessons for intending proofreaders I have ever seen, is a lot of bunk. Perhaps that sounds pretty rough; it is the truth. All the stuff about correction of early manuscripts, early correction of printer's proofs, might better be saved for the wind-up than used in the preliminaries. The chap who is starting out wants to jump right into the thick of it — not to hear about the Bible that mixed "Herr," "Lord," with "Narr," "fool," and so said "He shall be thy fool." What Theodore L. De Vinne had to say does not "mean a thing" to him. When he gets to be a proofreader, it will; but in the first stages, it is not even interesting. All the courses I have ever seen make the mistake of starting off with matters which have neither interest nor value for beginners, which interest vet-

erans — but are known to almost all of them. The secret of success in any course of education is the way in. Innumerable failures in education are due to the fact that the teacher fails to appreciate the beginner's difficulties. He — the beginner — wants to know *why*. He wants to know just what he is really setting out to do. In Latin, he does not want to know first what the Romans thought and did, but who they were, and *how* they thought; what was the world in which they lived, how their language differs from ours, and how they put their words together.

When the beginner takes up algebra, he does not want to be told what a, b, and c equal, or x, y, and z; he wants to know how it is that you are juggling with letters instead of the figures he had in arithmetic. When you start him on civics, it is not important to tell him first about the three divisions of government, executive, legislative, and judicial — it is important to tell him that he is considering the relations between the public and the individual: Why does a gang of "wops" work on the roads on a hot summer day? Where does that fire engine come from? What are taxes, the share of property owners in footing the bills for public improvements, and how is it that renters stand their share, along with owners? It is the fundamentals that count with the beginner. He may not know it, but before hearing about old-time correctors, he needs to be plumped right into the business of correcting, and told what the proofreader is expected to do, and how he goes about doing it. All the courses have too much introduction.

Well, let's forget that, and take the lessons as they come. In Lesson 2, we get some interesting matters that have more than once been the subject of comment in our own Proofroom department. For example, the fact that "almost every imaginable condition" exists in proofrooms. In some, you see evidence that the proprietor recognizes the importance of making his readers comfortable, while in other plants you will find the proofreaders working in "any old hole in the wall." The difference is this: Some plant owners regard the proofroom as an asset; others see it as a liability. Gosh, how we do love to hear some one stick up for decent accommodations for the proofreaders, for quarters in which they have some quiet, some light, and a chance to work like responsible men, instead of pests that no one wants! Mr. Reed tells how he once read proof on a platform in the center of a pressroom in which twelve flat-bed presses were earning their living all day long; and of visiting an upstate New York newspaper plant where the proofroom consisted of one old desk tucked in under a flight of stairs. And the "funny" thing about it is that the people who treat their proofreaders this way do not know

that they are doing anything but what is right; they certainly do not know that they are being extravagant. As Will Rogers says in telling about his eats at the White House, "When you get down to fish hash, you shore are *firting with economy*."

Just what it means to the student in his second lesson is past me, but right there is where best methods of reading and copyholding are discussed. This course unhesitatingly recommends the two-man desk, for speed, accuracy, and the biggest return on investment in wages. With two readers working together, says Mr. Reed, the copyholder becomes an asset, "not a drag and an additional liability and responsibility." Two high-grade readers will do more for a shop than two or three ordinary readers with a copyholder for each, at perhaps twenty or thirty dollars a week more than the two-man team would cost. Mr. Reed says, "Lack of efficient copyholding costs the industry heavily." I agree with him there, but I do not share his view as to the means of correction. The two-man desk is good; but if you don't train proofreaders by way of copyholding, how are you going to have competent readers to supply the personnel for the two-man desk? For my part, I believe in training good copyholders; ambitious young men and women, "crazy" to climb, and who, on attaining the proud position of reader, will themselves in turn be glad to reach out a hand to help the younger climbers.

Some time ago, I commented on a study of proofreaders' psychology by a college professor. My bold conclusion was that he knew more, lots more, about psychology than about proofreading. The psychologist found that speed and accuracy could not be developed with practice. But you can't tell that to any man who has been through years of proofroom experience. He knows that with practice he improves in both respects. Mr. Reed says the directions given by many writers for cultivating efficiency and speed are all wrong. "Vapid and silly," he calls advice to take mental pictures of the proof. I like what he says here: "Learn to read . . . by reading." The beginner must not try for speed. The surest way to get speed is to forget about speed. The beginner must concentrate on one idea, that of accuracy. He must go no faster than he can go with complete assurance that he is passing no errors. The reader who does a galley an hour and does it right is worth more than one who might do a galley a minute and have it sprinkled with uncaught errors. The fast reader who skips an error now and then is a positive drag on the shop. Every stroke of work he does is open to suspicion. You can not tell where the blind spot may be. The learner must insist on having time enough to do the work responsibly; the foreman who hurries him is doing him an injustice, and is costing the shop money. And it is true that the conscientious beginner, striving ever for accuracy, will gradually pick up speed. The one big thing in the proofroom should always be accuracy.

To me, it is always fascinating to see what any one who is coaching proofroom beginners has to say about copyholding, for that, I think, is the bedrock stuff. If we have competent copyholders today, we are going to have competent proofreaders tomorrow. Every printer ought to be always teaching some young person to hold copy. And Mr. Reed says these are the things to teach the copyholder: Have your copy all in order before you start. As you read, turn the sheets over face down, so that they will be in order as soon as you are through, ready to pick up and stick on the hook without any juggling. Never mind about any fancy rules; copyholding is no mystic, magic performance; plain common sense is what turns the trick. Don't be everlastingly calling every little point to the reader; he ought to be able to check up on punctuation, quote marks, and all that, as you go along. Don't rush him when he is busy making his marks; slow up a bit; give him time to get his corrections on the paper. You who are watching the copy can watch him with one eye, and gage your pace to match his convenience. If he does the reading, and you follow, don't hesi-

tate to stop him if he gets ahead of you. If you are ashamed to ask him to slow up, you cancel yourself right out of the equation. What use is a copyholder who doesn't know what is in the copy? It can not too frequently or too positively be asserted that hundred per cent accuracy is the first object; then, speed. This course earns commendation by its steady insistence on the value of good copyholding. It is the foundation of proofroom work, good, clean, reliable copyholding.

With Lesson 3, the course gets down to brass tacks, use of the proofreader's marks. It follows the logical system of taking up the marks one by one. This is elementary, but frequently neglected in coaching the beginner. He must learn the alphabet before trying to spell and write. Perhaps it seems a bit contradictory, but while I believe in more or less free-hand work as you go along, I do also believe firmly in requiring the student to submit to stern discipline at the start. First the hard work, then the fun.

And, I believe, right here is a good place for a couple of side-eye observations: Mr. Reed doesn't bother with that old stuff about a period being represented by a dot with a ring around it to distinguish it from fly specks on the proof. He is satisfied to tell the tyro the ring is used simply because the dot is so easily smudged or overlooked that the ring is put around it to make it more conspicuous. And I like his recommendation of the two parallel strokes for a hyphen, instead of one short stroke. The single stroke is too easily mistaken for a dash. The mark given in this text is two horizontal strokes. Personally, I prefer to slant them up to the right. The horizontal lines might be mistaken for the sign of equality; the slanting strokes can not possibly be misread. Lessons 3 to 10 in this course are delightfully simple and practical, where they instruct in use of the marks.

For my part, I doubt the wisdom of including in such a course, especially in the early lessons, a paper like Lesson 7, on use of the hyphen. Mr. Reed gives short shrift to those who have tried to systematize compounding, but I must say I think some of them have done better with it than he has. He says, "Volumes have been written on the use of the hyphen, mostly to no good purpose at all, and to the confusion of the student and the scholar alike." He takes a sly poke at those who demand a hyphen in "dining-room," "so that the reader will not think that the room was dining." Well, nobody is going to think "walking stick" means a stick that walks, that's true. Or that "baby carriage" means a carriage not yet grown up. But there are times when it is worth while to distinguish between "paper box," a box made of paper, and "paper-box," a box to hold papers. Although I like to go it rather free-hand, myself, on hyphens, being satisfied if I am sure of being safeguarded against a misreading, I can see that scholarly endeavors to systematize hyphenization are not a waste of time and effort. And I think this course would be better if it simply skipped the question of compounding, for it offers enough rules to perplex and embarrass any learner, without giving him anything like a clear and simple workable guide.

What is proofreading: a trade, a profession, an art? It all depends upon the worker himself. He can see it as so many hours a day of his time traded for so many of his employer's dollars, or he can put his mind and spirit into it, and give it the conscientious devotion of the professional man, the artist's dreaming of harmony and beauty. This course is excellently devised to give the beginner command of the technical details. I do not believe it is possible to give a greenhorn real training through printed matter; that simply must come from work in the proofroom. But the ambitious young person who will really master these ten lessons will be ready for the test of actual shop work. The lessons are not dull and dry; they are full of witty, live, human flashes.

Next month we shall take a look at the advanced part of the course, in which the technique of proofreading is presented.

Printing Throughout the World

Part III.—By ROY T. PORTE



FOR those printers who want lots of work and no competition, I have at last found a paradise—or perhaps a heaven. Most employing printers with whom I talk invariably start out with a story of how some other printer took a “job” away from them, and then go on to tell me what a terrible thing it is to have such competition and really something ought to be done about it. I have found two printers who do not talk about competition, who never lose a job to a competitor, and yet manage to have just about all the work they want to do and probably a little more. It was necessary to take this trip around the world to make this final discovery, for, to be frank, I had never hoped to find a printer who did not have some sort of complaint to make against other printers for taking work away from him. From the smallest town—with only one print shop—to Greater New York, the story of “The Lost Job” is the most popular piece of fiction among printers. And generally it is about some printer “out of town” who does the “dirty work.”

But not so with the *Carinthia* print shop. The managers complain not, except when there is too much work, and the cost or price is never once considered. It is a clean little print shop, about twenty feet square, and a model of efficiency. Imagine, if you can, in such a space two platen presses (one called a “foolscap” and the other a “crown folio”), a paper cutter, three cabinets of type, a stone, a paper cabinet, and other equipment, with room for two able-bodied men to work in besides. Here the bills of fare for two dining-rooms and the ship’s crew are printed, as well as the special holiday menus. The little shop also turns out all the official orders for the ship, the signs, cards, even a bulletin every once in awhile, and a whole raft of other stuff—much more than one would expect is needed on board a ship that is taking a group of home-weary people to see things about the world.

In order that all may understand in regard to the names of the two presses, I hasten to record that the “foolscap” press is 6 by 10 inches inside chase measurement, while the “crown folio” has an inside measurement of 10 by 14 inches. They are much like the Gordon platen presses, and seem to be extremely well built.

As to type, most of it is British made. A number of faces and sizes of wood type are also included, as the call for signs comes almost daily. Except for a small supply of paper stock kept in the shop, the large stock is carried in the baggage room. Three or four sets of menus each day, with extras, take a lot of paper in five months time, and all this stock must be on hand when the boat leaves New York city, as well as other kinds of paper that might be needed. Really, there is a small paper warehouse on the ship.

In addition to being able to print things in English, it is necessary to have equipment to print things in other languages

as well, including the foreign language used to describe plain lamb chops and potatoes when the chef wants to be funny with the passengers and put something over on them.

The printers who rule the printing paradise on board the *Carinthia* are J. S. Broom and P. Jones. I forgot to ask Mr. Jones if his first name was Paul. Having tried my wit on several of the other Englishmen who run the boat and having met with dismal failure, perhaps I endeavored to be serious when interviewing Mr. Broom and Mr. Jones, although Mrs. Porte said they missed a couple of bad jokes I tried to spring on them.

For seven years Broom has sailed the oceans wide, printing on sixteen different ships. He has been in almost every port in the world and still likes it. Jones hasn’t been at it quite so long. His record stands for five years, on fifteen different ships, and in almost as many ports as Broom.

Here these two fellows have all the printing they want, no fear of competitors, get three square meals a day, plus tea and

biscuit at four o’clock, see the world, and get paid for it, while I get just about the same, *sans* work, and have to pay for it. It’s a cruel world, Mabel, very cruel. I suppose those two have some kick coming somewhere, but I didn’t try to find it out. It seemed their life was so perfect for printers, they must be quite happy, but they probably have a grievance. Perhaps they would tell me, if I asked them about it, but I am not going to. I am instead endeavoring to remember them as two printers heavenly situated, and let it go at that.

On boats that ply the Atlantic and Pacific, there are usually five printers, and a linotype machine is part of the equipment. A daily newspaper is produced, with about sixteen pages of five columns to the page. From twelve to fourteen of these pages are “ready printed,” and only two or four pages are printed on shipboard. The “ready printed” matter, however, is very good, and so arranged that the whole paper has the appearance of being produced entirely on shipboard. This, however, is done only on the larger boats and on the shorter trips. The cruise management gets out a bulletin frequently which is a very tame affair, consisting mostly of announcements, some don’ts, and a lot about side trips which can be taken if you have the price.

The first stop was made at Havana on the morning of October 18. I expected to have at least a full day there, or until six o’clock, but I had only until 2:45 P.M., which meant that I had to pass up all the sight-seeing trips if I wanted to see anything of the print shops of the principal city of Cuba. True to his word, Mr. O’Brien had one of his men aboard the boat before it had docked, and when we got off the ship in a few minutes up came Mr. O’Brien, and the day was on.

First—or perhaps it was second—we visited the National Paper and Type Company, and met George W. Mattox, the new manager. After an interesting talk with him, a trip was made to several shops, and then to Mr. O’Brien’s wonderful country home. But it is about printing you are most interested, so about printing in Havana I will now write.



The Print Shop on Board the “Carinthia”

If any printer in the United States and Canada thinks things are in a bad way there, he ought to go to Cuba. He would never again complain.

My greatest impression was rust. Yes, just plain, everyday rust. No, it wasn't rust because of lack of use of machinery, but rust on presses, linotypes, bookbinding machinery, all kinds of machines, that are in daily use. Every day it rains in the afternoon, when it doesn't also rain once or twice in the morning and the evening, and with a heavy humidity rust naturally accumulates, despite the covering of the machines with heavy tarpaulins the minute they are not being used. Tears almost came to my eyes as I saw expensive presses, linotypes, big paper cutters, folders, and all the other equipment covered with rust, despite every precaution that can be taken.

Another thing I learned in Havana which I had forgotten since the days I sat in nigger heaven in the old opera house in Fargo and hissed at the villain of the play. Yes, it is the gentle art of hissing. Only you don't hiss at the villains in Havana; you hiss at the man you want. I noticed O'Brien hissing when he wanted his office man, but I thought it was because he couldn't whistle. I either whistle the "Indian love call" or yell when I want to attract attention, but in Havana you hiss. Just press your teeth together, open your lips and hiss. Right away some one of the force comes over to find out what you want. Having found out, he hisses, and another member of the force comes to him, and explanations ensue again, and then there is another hiss, and another member of the force, and more explanations, and another hiss, and so on, until they find somebody who can't hiss, and then he does what is wanted to be done.

In a short time it sounds like all the radiators had suddenly become full of steam and wanted the world to know it; only in Havana they have no radiators, so they use the hiss to attract attention. I became interested in this after a time and tried a good hiss myself. Up came the man I wanted, and he hissed only once to get somebody to do what I asked, and this fellow didn't hiss, but went and did it. That cost O'Brien another drink. He usually got results in four hisses; I got mine in two, which is going some.

There are probably a thousand "job" plants in Cuba, with half that number in Havana; but they are not plants as understood in the United States and Canada. The great majority would be known as "bedroom" plants, where the proprietor lives and works in the same room. In some of the larger plants printing seems to be a side line, or perhaps the side lines are carried to help out. For instance, one typical shop which I visited, besides doing printing to keep four or five employees busy, carried shaving soap, safety razors, shirts, brass statues of the Virgin, many saints and other holy images, Ingersoll watches, talcum powder, imported soaps — of which the printer announced he was the general distributor — matches, typewriters, ribbons, and no doubt many other varied articles which I failed to note.

From Andres Acosta I obtained one of the wooden sticks used by the compositors to set their display type. It is needless for me to describe the steel sticks used by all compositors in the United States and Canada, and their general convenience is such that it seems impossible to think any others could be used. O'Brien bought the steel ones for his shop, and his men use them, but Andres set up several lines of type in the mahogany composing stick he made himself. Every compositor has his own home-made stick and takes much pride in it. They are works of art and, I might add, skill. Usually the wooden sticks are eight or ten inches long and a little over an inch deep, and open on the *far end*. The sticks we are familiar with have both ends closed, but these wooden sticks have only the back and one end closed. Type is justified in the line, not by making it tight in the stick, but by the "feel" at the end of the line. The method of procedure is to set a line of twelve-point quads for

the length of the line, and then use a two-point brass rule for a composing rule. The type is set against this in the usual way, except the spacing, which is done by using the first finger — not the thumb — of the hand to "feel" the length of the line, and either insert or take out spaces until it is just the right length. It is remarkable how well the lines are justified and also centered. Only two or three lines of the larger types are set in a stick at a time. They say this is also the French and Spanish method of setting type, but of this I can probably report later. I am frank to say it was the first time I ever saw type set this way.

I offered to buy the stick from Andres, but he refused. Later, when told to take the money to his children, he consented to accept it, and now I am the proud possessor of a real hand-made wooden composing stick, a work of many hours, as it is made of a solid piece of mahogany, cut on a Miller saw, but finished by hand.

A great deal of paper is bought from Germany, while some British paper is also used in Cuba. The National Paper and Type Company, however, does a large business both in paper and printers' materials, carrying good stock and giving excellent service in these lines.

Of newspapers in Havana there is no end. Some say there are fifty; others say a hundred. Some are very metropolitan, with rotogravure supplements and other features. Of these I may write separately, as I intend in this series of articles to deal almost exclusively with what is known as "job" printing.

Hank Sluggs would be perfectly at home in the printing industry of Havana, with a few exceptions. It seems a shame that printing has not reached a higher standard in such a city; but facts are facts.

Upon returning and lunching at the hotel, I told Mrs. Porte of my discovery of the hissing art and displayed to her my great ability in this line, when O'Brien broke out in a laugh and to my dismay I turned to see the head waiter and four others at my elbow in response to my well given hisses. Thereafter I was careful to hiss in Havana only when a hiss was quite proper and in order.

A wonderful drive about the city followed, and then a visit to Mr. O'Brien's plant, which is typical of the better plants. It is located in an old home, with the plant running in a scattered fashion around a patio in the center of the building, up through and around which wind stairs to the regions above. Here are the homes of some of the employees and others. In the cellar was a large stock of paper. Over all hung the damp smell of rain.

Mr. O'Brien hissed to the foreman, the foreman hissed to the assistant foreman, who hissed to somebody else, and others hissed down the line, with the usual accompaniment of words which meant nothing to me, until finally what I took to be the "devil" was reached, who stooped down, pulled out a drawer in the foreman's desk, and put it on a stone. It contained a lot of samples of printing I had asked for, as I am endeavoring to obtain at least a few specimens of printing from every country I visit. I looked at O'Brien's face, and he wore that "I dare you to laugh" expression, which made me subside, and I dove into the samples.

It was easy to see that any attempt at a cost system would be useless under conditions as they exist even in that plant. If things were done in one certain way years ago, they were continued that way in spite of everything. Still Mr. O'Brien said his men used the modern metal composing sticks!

Generally the employers work right with their men in the largest plants as well as in the smaller ones. With excellent folding machines, folding was often done by hand because some little thing went wrong with the machine, and it was easier to do the task by hand than attempt to fix the machine. Thus it was all down the line, and New York only thirty-six hours away by rail and boat!

Just before leaving the plant I made an observation which highly amused me: Mr. O'Brien's men were using the metal composing sticks all right, but they were not "setting" them to the "measure." They were spacing out the lines by the method of the first finger—not the thumb—just as the others were doing.

"Helwatstheuse," he seemed to mutter, and as the boat was soon to leave we made our way to the docks, I very much amused and O'Brien muttering under his breath. But I have great hopes for O'Brien because he has a keen sense of humor, comes from Mayflower stock, and seems to bear up under it. I fear I'd rapidly become an assassin!

We found the ladies with their bundles, and then waving our handkerchiefs to our Cuban friends, we slid out of the harbor, passed Morro castle, and sailed away to an adventure only the sea can give.

I would not have missed the sight for the price of a good job of printing, but would not pay the price of a sheet of print paper to have a repeat performance.

Before leaving Havana we had information that a storm was brewing in the south, but very little was thought of it. The following morning, however, we awoke to the fact that the ship was rocking a bit.

"We 'av a wee bit o' sea, sir," was the response of the steward to my question, and "a wee bit" was perfectly correct. The wind was racing by, the waves were certainly rolling high, and there was no rockbound shore in sight to witness our terrible plight.

No attempt at poetry here is intended. Just plain, simple facts. The wind increased during the day, but the boat rode the waves like a light balloon floating on a breeze. Not sick in the least, we sat bundled up on deck and watched the sight. The storm was not included on the program, but it was worth all it might have cost us. By four o'clock of that day, October 19, one would have thought a good old North Dakota blizzard, without the intense cold, was raging, and the whistling sound of the wind put me in mind of my boyhood days in the dear old state—in the winter time. The waves came at us sixty to eighty feet high, but *Carinthia* met them head on easily and fearlessly. Such a sea, such waves and wind, and torrents of rain! Truly, it seemed that "hell had broken loose," but we were safe even if the ship made little or no headway.

After this the wind seemed to decrease. The next morning the report was "bright and fair." The heat increased day by day and the trip through the Panama Canal was dreaded by all, but that morning a cool breeze sprang up, and an early shower fell just as we came to Colon and the first locks. The result was a cool day down the canal and in Panama city. We did not stop at Colon, so I can not say much of printing conditions there.

The trip through the canal was particularly interesting because of the efficient method of handling the boat, the lack of shouting and many orders, and the beauty of the scenery. Truly, here is an example of American efficiency and particularly as most of the work is done by colored men.

It was 3 P.M. of October 22, just a day behind our schedule, when we disembarked at Balboa, and then came the trip through the city of Panama, on to old Panama to visit the ruins left by Morgan when he sacked this old city 300 years or so ago. Romance and adventure are marked by every mile, and around this spot many tales have been written.

Our driver's name was Miguel, so I called him Mike, and he proved to be a friend in need. While the ladies shopped—and bought very little—Mike and I took in the town. We visited a number of printing offices, mostly by just looking in, and finally came to the plant of the *Star and Herald*, probably the largest plant in the city. It is owned by the vice-president of the republic, and is quite modern. There are six linotypes, a combination Duplex newspaper press where sixteen pages

can be printed from flat forms, and the paper is printed in both English and Spanish.

Of course, the "job" department interested me most. A very well equipped bindery indicated that much of this class of work was done. Six platen presses, some with mechanical feed, were located near the composing room. In another part were two hand-fed cylinder presses, two Kellys and two platens of large size. The latter were used almost exclusively for printing lottery tickets.

Both in Cuba and Panama government lotteries are a part of the life of the people. They are used to them, and tickets are peddled in the streets, the price being thirty cents usually for a hundredth part of a ticket, a whole ticket selling for thirty dollars. Of this the government gets twenty dollars, a goodly portion goes for the prizes, and the balance into the treasury. Every one seems satisfied with the arrangement, and the printer has a nice job to deliver every week or ten days.

As neither the owner nor the editor was in, I decided to call again in the evening and pay my respects. The ladies decided they would like to go along, so again Mike acted as guide and we went through the plant. This plant, like the one in Havana, is housed in an old-fashioned building, with a patio in the center, the stairs leading to the regions above, where a director, some of the reporters, and others live in the uppermost rooms, while the plant is scattered in rooms on the ground floor. There is also a good engraving plant and a stereotype plant.

Most of the employers of Panama plants are Europeans or Americans. The editor of the *Star and Herald* came from Illinois and the reporters from Ohio and Missouri. One of the foremen was a German and the other an Englishman. With this class of men the plants in Panama are conducted in a more efficient manner than those in Cuba.

Paper was scattered all over the floor, and I hesitated between dislike and desire to say something about it because it seemed rather peculiar. A night watchman and one or two other men very capable of sweeping up were moving about. But it was soon explained.

"Watch out for the ants," the editors said to the ladies, and feminine screams attested to the fact that the floor was alive with ants. "Don't stop, but keep on going. They won't hurt you and will stay on the floor as long as you keep moving around."

Needless to say, we kept on going, meanwhile casting furtive glances at the floor where seemingly millions of large ants were busy running "hither and yon."

"That explains the waste paper on the floor," the editor said. "As long as the paper is on the floor, the ants will eat it, or carry it away to their holes. If there were no paper on the floor, they would climb up on the drying racks and eat up all the jobwork during the night. They won't get on a person, unless one stops for a few minutes, and aside from eating the scraps on the floor they are harmless enough."

The explanation didn't seem to satisfy the ladies so well, and they appeared uneasy until they reached the street and found Mike waiting.

But were the ants busy only at night, came the thought, and also the answer. It seems they do not come out in the daytime, but leave all their calling for the night, hence do not interfere with the employees during working hours.

Here we obtained information about the West Indian hurricane and what it did to Cuba and were thankful it passed Florida by. Then came days of heat and nights of tossing, trying to get some sleep, until the coast of lower California came to view with fresh, cool breezes. The dense humidity was almost gone and California was almost at hand.

As to Los Angeles, San Francisco, Hawaii, and the rest of the world that lies before us in our travel, our only hope is that cool days and nights will reign and no more hurricanes.



By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Ink "Fills" and Mottles

"I printed a job a few weeks ago with which I had a lot of trouble. I was mixing a tint of greenish gray, and I used two different kinds of ink, as I have better results mixing a tint by using mixing white and transparent white. I can get the shade much easier by using these two half and half. I never had much trouble with this before until I run this job. I admit the form was more solid than the ones I printed previously. When I put the ink into the fountain and got my color up to where I wanted it the ink was filling up and mottling. I cut the ink down beyond minimum and it still filled up. I experimented with it a little and found that the copper plate didn't do it as much as the zinc plate. By using transparent white and mixing white together, would that do it? Is there something disagreeable in the pigments so they would not function properly when mixed together? Ink had to be reduced to stop picking."

Answer.—It is likely that you were using summer rollers that had outlived their usefulness. Filling and mottling are due to faulty rollers quite as often as to the ink or paper. The foregoing is the most likely cause of the trouble. Mixing white and transparent white are miscible without bad effects if both are right. Again something may have been wrong with the green, blue, or yellow ink. Without a print and with only your statement we can only ask you to check up (1) on the rollers and (2) the inks mixed with the two whites. We believe your trouble lies with one or the other.

Inaccurate Ruling

"Enclosed please find a sample sheet of a ruled job we have just completed. It will be padded at top. Would like to have your opinion on the proper way to rule this job for margins so as to get a trim on both sides and bottom; the size of sheet when trimmed will be 6 by 11 inches. We know the custom in all good shops is to trim both sides of a padded job, when size of paper allows it. Here it is claimed that cutting is saved on machine to trim one side only, taking the paper direct from ream to ruling machine, and the job will look as good. I have marked the enclosed sheets, and I think you will understand."

Answer.—If the reams have clean, smooth edges with guide edges marked at the mill there is no need of trimming after padding, provided the sheets are properly jogged up before padding and the edges are not soiled in the ruling. The sample you sent is not correctly made up for ruling and printing. The vertical rules in units two and three of the three-up job are not spaced apart as in unit one. With such a layout it is of course necessary to trim after padding. But no scheme of trimming can make unit one correct. If you space your vertical rules properly no trouble will be experienced.

Workups—Their Cause and Remedy

"I recently entered the employ of Blank & Co. as stoneman. I was offered this position because of the great number of workups they had on their cylinder presses and because they believed the trouble to be with the stonework. I have been unable to stop the workups, and as they were practically unknown to me in other positions I have held as stoneman for the past nine years I believe the trouble lies elsewhere. We handle a line of work consisting of publications and direct-mail advertising. The workups come everywhere and consist of everything from spaces and quads to metal furniture and even the furniture between the pages and the spacing between the columns. The spacing between columns, however, is mostly when the column runs with or around the cylinder. I have tried both the square and individual lockup, but can get no results. Metal and wood come up alike. I have spent a great amount of time on these forms and am positive that they go to the pressroom in good shape. Any information or advice that you can give me that will determine the cause or help me to find the source of this trouble will be very greatly appreciated."

Answer.—Just when this letter and another of like nature were received summer rollers had outlived their usefulness. Hard rollers set hard on the form will cause workups. Other causes within the pressman's jurisdiction are (1) bed of press not down on the bed ways and (2) faulty lockup. The faulty lockup is sometimes due to locking the form too tight with the quoins or the chase too tight with the clamps. Either error causes spring, a very common cause of workups. If a unit in a sprung form rises one-thousandth of an inch in one impression it will not take long to reach the rollers and receive ink.

The two vital points to observe in the pressroom to avoid workups are (1) to be sure the form is properly locked up and (2) that the form is firmly seated on the bed of the press. Sometimes these essentials are impossible to achieve because the material or the workmanship in the composing room was faulty. It is not uncommon to encounter linotype and monotype matter wider at the top than at the bottom, a prolific cause of workups.

If the machine operator, compositor, and makeup man do their duty, locking up a form securely is not difficult if the following rudimentary fundamentals are observed. First, use proper chase. It must be right side up and not sprung. Test for spring by bearing down on all corners. Head and foot furniture should be a trifle shorter than the width and side furniture a trifle longer than the length of the page. If a chase with cross bars is used the quoins should drive toward cross bars. Tighten quoins slightly. Plane down. Tighten quoins again, remembering that the quoins at the foot of a page will squeeze



Eugene St. John

more than the quoins at the side (at the ends of the lines). Lift form and place quoins under chase. Sound every unit of the form. Place a bit of card on every loose unit. Correct all faulty justification. This correction of justification should have been done on the galley.

It must not be forgotten that no form is secure against workups if it contains a lead, slug, reglet, rule, line, or piece of furniture which is *too long* or if blocks are irregular on the edges or if borders do not fit or if furniture or chase is not true. The chase should be true to a square and the square should be frequently used on all the chases. Most forms will readily lift after faulty justification has been corrected if most pressure is first given the quoins at the foot of the page. The individual page lockup is better. Use all the quoins there is room for. If the form now fails to lift, look for something which is *too long* and bearing off the squeeze from the quoins.

The foregoing applies to a shop where all material is in good condition. Unfortunately it can not apply in many shops where forms are carelessly washed, the spacing material allowed to get filthy with dirt, and where the common method of correcting faulty justification is to spread the metal spacing material by driving the tweezers into it. In shops like these workups become general and the first step to overcome them would be to replace all the old spacing material with new and make justification a reality. The fast cylinder job presses require a better lockup than the slower presses and all pages with their length parallel to the cylinder require better justification and lockup than the pages at a right angle to the cylinder. It must not be forgotten that an overpacked cylinder not firmly riding the bed bearers tends to cause workup by scouring the form and working the units loose back and forth.

Anti-Offset Paraffin Sprayer

"Will you please put us in touch with a manufacturer who makes a mechanical device for spraying printed sheets with paraffin, talcum powder, or some other material that enables the wet printed stock to be handled without offset as it is delivered from a cylinder press? We contemplate adding this equipment to our cylinder presses if it is practical. We understand it is being used successfully in some plants in the East, and shall appreciate any information you can give us."

Answer.—While some publishers have used the paraffin spray to expedite handling of sheets before the ink has dried, it is only valuable on sheets that have been printed with "wet" inks in a number of colors, which would otherwise have to remain in slipsheets a number of hours. In ordinary commercial printing on the cylinder press the use of a fast drying printing ink suited to the paper, a continuous pile delivery without jogging, and a gas or electric sheet heater on the press (or two heaters, one on the automatic feeder, another on the press delivery) makes it possible without slipsheets to handle the sheets in half an hour after printing and to back up, fold, or cut in an hour. Manifestly under such conditions a paraffin sprayer is uncalled for.

Spots in Halftone Prints

"We are enclosing a sample of a job recently completed by us on which the customer takes exception to the spots on the halftones. The writer contends that the paper is not suited to the job, and the heavy cut on the first page makes it necessary to carry a heavy amount of ink, which is responsible for the filling up. The job was run on a 10 by 15 Gordon press with automatic feed and the black form slipsheeted."

Answer.—If you will examine the halftone prints through a strong glass you may note that most of the spots are prints of little crosses + + + in the halftone plate. The photo-engraver is at fault in this case. It is true there are a very few specks of dirt in the ink, but not enough to be noticeable if the little crosses in the plate were absent.

Motor Is Reversed

"We recently moved, and all of the presses are operating in the new pressroom O. K. except the 14 by 22 Colt's Armory, which is much noisier in the gears than before—especially the gears which drive the steel inking cylinder. Several machinists have made adjustments without stopping the noise, which is so great that we are dubious about using the press for fear of breaking some part or parts. Can you tell us what is wrong? Press has been found to be level after test."

Answer.—We suggest you ascertain whether the press is not running backward instead of forward. The flywheel on the Colt's Armory turns toward the front end (platen end) instead of toward the back end as on the Gordon. Electricians sometimes wire the motor to turn the press backward by mistake, and as the gears have been worn in the other direction quite a clatter results when the motor is reversed.

Makeready Time on Forty-eight-Page Form

"We would like to know what your opinion would be as to the makeready time for the attached form. The book is twenty-four pages, and is run two on from one set of mounted plates, with type, forty-eight pages in all. The makeready was hand cut, and we believe the time spent in our pressroom was too long. We believe the time was nine hours."

Answer.—As there is no available standard we can not give an opinion. The time required might be anywhere from five to twelve hours. Many influences have a bearing—the condition of the press; the cylinder and the bed may not be in good shape; the surfaces of either or both may need correcting. Granted this is done or is not necessary, the cylinder journals may be worn out of round; the composition rollers may not be functioning; the form may be faulty; the system of makeready used may not be the best. Such little things as light makeready paste, overlay knives and tissue paper have a bearing on the time used. Then there are the workers. Some are naturally speedy, some acquire speed, and some are always slow. Until presses, forms, papers, etc., are standardized and a standard system of makeready used, the time that should be spent in making ready a job will remain problematical.

Wrinkles in a Bled Border

"We are enclosing herewith a sheet which we have tried to print on a cylinder press. You will note that on each side there are white lines through the bled borders. This is caused by creases in the stock. We are wondering if there is any way this difficulty can be overcome. We are absolutely unable to make this paper print without leaving these white strips."

Answer.—Nothing can help you out in this dilemma but a very thorough makeready and careful adjustment of the guides, grippers, bands, and brush. The makeshift commonly used of gluing strips of cardboard on the drawsheet in the margins can not be employed through lack of margins. The first step is to make sure these large panels are all absolutely level and type high, the extra thick sheet to be printed .003 above the cylinder bearers and the cylinder firmly riding the bed bearers on the impression with form on the press. Make ready with as few patches of thin tissue as possible. The center grippers should be set a trifle lighter than those toward the ends of the sheet. The center bands should be set tighter than those toward the ends. The brush should be shimmed up to hold the sheet tighter in the center than toward the ends. All of these precautions are an attempt to iron out the wave or buckle in sheet before it meets panels in the form. The impression you sent is not straight on the sheet, which gives rise to the conjecture that the gripper bite is not strong enough or the sheet is sneaking under one of the drop guides. It is sometimes helpful to cut a slot in the drawsheet opposite the two grippers closest to ends of sheet and to insert strip of emery.

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

A Pantone Panegyric

R. B. Fishenden, M.Sc., Tech., Manchester, England, is an authority on photomechanical methods whose judgment is most valuable. He gives in the new *Penrose's Annual* his opinion of Ronald Trist's Pantone, from which the following are excerpts:

Pantone is an essentially original planographic printing process which utilizes certain chemical and metallurgical phenomena in an entirely new way. In fundamental principle, the Pantone process is analogous to lithography, in that the printing surface is planographic and depends for its printing capacity on ink-accepting surfaces in the design and ink-rejecting surfaces in the background. The process is based on the following four physical facts: (1) That normal metal surfaces will accept printing ink and will transfer ink to paper by contact; (2) that the metal mercury is the sole exception which on the contrary rejects ink even more definitely than the moistened surfaces in lithography; (3) that certain metals will "amalgamate" readily with mercury, and (4) that certain metals will completely reject any association with mercury. Here is how a Pantone printing plate is made from a halftone negative: The metal surface normally employed for ink-accepting is chromium, which is five times harder than steel. It is incorrodible, and as it will not amalgamate with mercury it forms an ideal surface for the Pantone printing plate. Polished blocks of metal (iron) are first coated with an electro deposit of copper .005 of an inch thick, then with a chromium deposit of .0002 of an inch. A photoengravers' fish glue enamel print from a halftone negative is then made on the chromium surface, developed and burned in. The chromium is then etched with hydrochloric acid, between the dots, down to the copper. The plate is dipped in a bath of silver nitrate, which deposits a thin layer of metallic silver on the bared copper. A few drops of mercury are then rubbed over the plate, the mercury amalgamating at once with the silver and being rejected by the chromium and the enamel. The plate is now ready for printing in a typographic press. The life of the plate is unknown; many have been printed from every day for months and are still printing as well as ever. As the mercury evaporates from the silver during printing it is renewed from the printing ink, which contains one-half of one per cent of mercury. The application of Pantone to newspaper printing appears to the writer to be the most far-reaching possibility.

The Largest Halftones in Colors

The Electrotint Engraving Company, Philadelphia, has favored us with exhibits of color printing from halftone plates that are most creditable not only for their artistic excellence but for their exceptional size, some of the halftones being thirty-six inches in length. This company secured the 60-inch diameter, 150-line Levy screen that was exhibited at the St. Louis exposition, so it is in a position to make halftones 46 by 32 inches if required. The late Joseph McIntyre founded this business thirty-eight years ago.

Photoengraving Leadership Shifting to America

That genial philosopher, William Gamble, beloved by photoengravers everywhere, has retired from active business as head of the Penrose Company, London, where he promoted photoengraving as no other individual ever did. Sitting in his study in his suburban home, London, he writes his observations on the shifting of leadership in the graphic arts from Europe to America in brief as follows:

We have to regretfully confess that very little is being done at the present time by individual British workers or firms to devise new processes or to invent new machinery and apparatus for processwork. Time was when this country led in this direction, but now there seems to be a stagnation. From Germany and the United States we hear of numerous new processes and many ingenious ideas for facilitating work in photoengraving and photomechanical printing, and these seem to have been taken up with enthusiasm; but here we can not think of anything notable to record.

English process firms, with a few notable exceptions, seem content to work with plants which to a large extent have outworn their usefulness and have become practically obsolete.

How different the case is in America can be seen by a perusal of the trade journals and by letters which we get from workers over there. A constant stream of new inventions seems to be flowing through the process and the printing trades, and the money we hear of as being spent in adopting these new ideas seems fabulous to the British mind. We can not believe that American process and printing firms would wilfully and recklessly spend so much money just for the sake of trying out novelties. They are shrewd enough to know whether the expenditure is likely to bring them in a good return, and, judging by the success of the firms we have in mind, the liberal policy they adopt apparently justifies it.

Pictures as Circulation Winners

No better proof of the popularity of the photoengravers' art can be found than the influence of pictures on circulations of periodicals. For example: In the early eighties *The Century Magazine*, in which we all took such pride, had a circulation of 275,000 copies. Its feature was illustrations. Mr. Drake was art director, and Frank Ball printed it under De Vinne's direction. Its later management experimented with "new art," which their readers resented, and they then judged the public did not want pictures, so pictures were omitted and circulation has dropped to one-ninth of what it was. *The National Geographic Magazine*, making illustrations a feature, is now printing over a million copies monthly. The daily newspapers in their Sunday issues prove the demand of readers for pictures. The New York *Daily News* and the Chicago *Tribune* sell over a million copies each Sunday. So it is with illustrated newspapers in all cities. The public wants pictures in an increasing quantity and quality, so that the photoengraver and his art become of more and more importance.



Stephen H. Horgan

The Pantone Principle of Fifty Years Ago

Ward M. Tenney, Boston, and others who are seeking information regarding Pantone, in addition to what is being printed in this department monthly should read Roger Cunningham's article, "There Is Nothing New Under the Sun," in *The Photo-Engravers Bulletin* for January, pages 26 to 28. Mr. Cunningham calls attention to four "quicksilver" methods of planographic printing described in Jacob Husnik's "Planographie," Vienna, 1878, taken from Adam Georg Martin's "Handbuch der Email," printed in Vienna in 1872. Here is described the discovery that "In making a zinc etching started in the usual way I found, after first etching with a solution of quicksilver salt, that it was not necessary to use the customary coating of gum to prevent the ink taking on the plate in the subsequent rolling up. The bright silvery surface of the mercury between the lines of the print refused the ink completely." Later sheets of polished copper and brass were electrically coated with a thin coating of pure iron (steel facing). After the ink image was put on this iron coating, the iron between lines of the image was etched away with dilute acid, leaving the red surface of the copper entirely clean, which was then mercurized. The ink image was removed, leaving the picture in lines of iron which readily took printing ink from the roller while the mercury between the lines repelled the ink. The mercury coating wore off, but it was found that a certain amount of mercury could be ground into the printing ink. "This was found to be completely practical. I prepared the plates as before, but printed with the mercurialized ink and obtained an unlimited number of impressions, which were extraordinarily fine, clean, and sharp."

Pictures as a Commercial Asset

The above is the title of an address A. J. Powers, president of the Powers Photoengraving Companies, New York city, delivered before the New York Employing Printers Association. A single paragraph will give one an idea of Mr. Powers' pleasing style: "Pictures put labor-saving machines on the business man's desk and automobiles on his library table. Pictures hang the latest gowns before his wife. Pictures bring tractors, threshers, cultivators, and plows before the farmer. Pictures carry talking machines, kitchen cabinets, and a million other furnishings into every home. Pictures help us to sell in an interesting and fascinating way. They don't intrude, nor interrupt, nor argue, nor bore, nor offend, nor say the wrong thing. They speak pleasantly and make friends." The address is issued in beautiful booklet form in a style commensurate with the matter it contains and the dignified place photoengraving should hold in the graphic arts.

"Devils" in Halftone Engraving

R. W. Weber, Terre Haute, writes: "We are sending you a copper halftone and proofs of same. This halftone, when put under the magnifying glass, shows quite a number of enlarged holes in the screen. When these plates were on the cylinder press and a final proof pulled after a careful make-ready, the holes showed up very badly; the engraver claims that it was probably our fault in that something in the platen, overlay, ink, or our regular halftone ink caused the enlargement of these holes. We should like an expert opinion on the cause of this trouble published in the columns of your worthy magazine in the near future."

Answer.—One thing we can be assured of and that is that the cause of these "pits" in the halftone was not due to the ink or the presswork. They were in the copper, possibly under the enamel acid resist, and did not show until the enamel bridging the holes broke down under the pressure of printing. These pits or holes in the copper are called "devils" in the trade and are as rare now in photoengraving as book worms, though well known in photogravure. The cause of them has

been the subject of much discussion without settling on just where they come from. In the early use of enamel as an acid resist they were common and the present writer blamed them on unclarified glue used in the enamel, or on the iron chlorid used in the etching being too acid. We are inclined to think that those who use chromic acid in the enamel formula are more likely to have this trouble than those who do not. With the use of standard copper, glue, ammonium bichromate, and iron chlorid they should not occur. In the olden days when an etcher was asked: "How do these happen?" his answer was: "The devil only knows how"; hence their name.

Gatchel & Manning's "Etchings"

"Etchings," the advertising booklet issued monthly by Gatchel & Manning, Philadelphia, always reflects the dignity of President Charles A. Stinson, of the American Photoengravers Association. The January number has twelve artistic line drawings that are exquisite illustrations of what drawing, photoengraving, and printing should be at their best.

More About "Sadag"

Queries still arrive regarding "Sadag" as a result of the beautiful insert in *THE INLAND PRINTER* for December, 1926, opposite page 409: "How are the plates made?" "How is it printed?" "On what press?" "At what speed?" etc.

Answer.—The process was described in this department on page 57 of the issue of October, 1925, when the first exhibit of "Sadag," titled "A Portrait Study," created a sensation among printers and induced the Curtis Company, Philadelphia, to secure rights to use the method. The word "Sadag" is a combination of the initial letters in the name of the parent company in France: "Societe Anonyme des Arts Graphiques." The plates are engraved copper cylinders, therefore "rotogravure," the proper name for intaglio engraving on a roll. The method of photoengraving is that of the late Karl Klietsch with modifications. The presses used are called "Palatia," made by Albert in Frankenthal, Germany. They have an automatic feed. Three presses are used, one for the yellow, another for the red, and a third for the blue. The special inks used dry exceptionally fast, so that printed sheets can be passed from one press to another in a short time. A combination of four intaglio presses is being set up now to run in tandem with a single automatic feed. These presses will take sheets 51 by 36 inches, printing in three and four colors, as required, on one side, or three colors on one side and a single color on the other side, and deliver 3,000 printed sheets an hour. A web perfecting press has been built to deliver 9,000 sheets in three or four colors an hour. This press will be in America this year.

Notes on Offset Printing

By S. H. HORGAN

Photoengravers Can Counter-Etch

"Litho," Philadelphia, writes: "I took some music pages to a photoengraver to be reduced and printed in ink by him on grained zinc which I supplied. I told him the zinc had better be counter-etched before sensitizing. He said he couldn't do that, so I had to send the job to New York to be done. Is the process of counter-etching a lithographers' secret kept from photoengravers?"

Answer.—The term was a foreign language to him, though photoengravers have been "counter-etching" their zinc plates for possibly fifty years, when lithographers were using stone to print from. But the photoengraver does not use such a mystic name as "counter-etch." Just ask him to mat the zinc surface with an acid-alum bath before sensitizing and you will be speaking a common language.

The Advertising Courses at Boston University

By HENRY LEWIS JOHNSON



ADVERTISING is one of the oldest features of communication and the youngest entrant in the college curriculum. Warriors of old advertised their prowess by wall picturings. Pyramids advertised the greatness of Egyptian kings. Temples and triumphal arches in Athens and Rome exploited higher accomplishments in the progress of civilization. Then came the invention of movable type, with its unlimited multiplication of messages for the culture and closer relationship of mankind. In their recent day developments printing and advertising have attained triumphant leadership as the vehicles of modern business.

When Dean Everett W. Lord was formulating plans for the College of Business Administration of Boston University, he consulted Charles E. Bellatty about advertising courses. Mr. Bellatty was at that time actively engaged in advertising work with one of the leading Boston advertising agencies. Plans for the proposed courses in advertising and the accumulation of material for instruction were under way for a year prior to the opening of the College of Business Administration in 1913.

In keeping with all plans and methods of instruction, Dean Lord organized the advertising courses in a most practical way. In the selection of Professor Bellatty, as head of the department, and for lecturers and instructors he has enlisted the services of men of wide experience. The purposes of business training are not always fully understood, it being often assumed that the hard knocks of experience produce the ablest leaders. This is partly true, but the great value of college training is well expressed in the *Bulletin* of the College of Business Administration:

The college presents a most complete curriculum and maintains the closest connection with the world of business, but it does not assume that any course of study, however well founded and thorough, can wholly displace personal experience as an element of business training. Manifestly no college can of itself instill in a young man either the familiarity with business methods or the facility in dealing with problems that is gained by the business man in his daily experience. The function of the College of Business Administration is to prepare its students for business, give them the basis on which they may confidently meet the problems of commerce, help them to see be-

yond the first facts of experience, and inspire them with the zeal and purpose of leadership.

The great fund of information, time-saving features, and general training for advertising would be at once apparent to those who made an examination of the curricula of the courses at the College of Business Administration. The full course of four years, leading to the degree of bachelor of business administration (B.B.A.) or master of business administration (M.B.A.), includes courses in American literature, history, marketing, commerce, and other basic features of general training, as well as the specialized work in advertising.

Instruction is divided into various courses, Professor Bellatty and Associate Professor F. Allen Burt giving those in advertising, advertisement writing, mail-order and direct-mail advertising. Considerable time is given to formulating advertising campaigns, including the preparation of copy, design, display advertising, printing, and merchandising methods. Cash prizes and merchandise are frequently open to students who work out practical solutions of definite problems. Paul F.

Terrill, advertising manager of the Houghton & Dutton Company, a leading department store in Boston, gives a thirty-hour course to day students in retail store advertising.

Another course which is of great service to those who plan to take up advertising work immediately is the mathematics of advertising, under Professor Burt. Such a course does not appear in the curriculum of any other institution. It provides instruction in apportionment of appropriations, rates, and accounting in advertising campaigns. There is also considerable training in business news writing, and in the work of press agents.

In the regular second year courses, and in evening classes, instruction in business printing has been given for five years by the writer. This includes training in type sizes, styles of typographic arrangement, standard forms and sizes of printing, and general training in the preparation of originals for engraving, binding, and other allied subjects.

One of the recent extensions in advertising is visualization, under the instruction of Bert Poole. This includes the making of layouts, lettering, and color schemes. A continuation of this form of instruction follows in the course in advertising design, by Roger D. Washburn.

What is the "shoulder" of type?
What type family has had the largest sale in the history of printing?
What are swash letters?
What are the characteristics of Bodoni type?
What are the basic sizes of papers, including book, writing, blotting, and cardboard?
Name the various forms of pamphlet and catalogue binding.
Make a layout for an advertisement of Cico paste four inches deep and one column wide, drawing the main headline in Cheltenham Bold.
Make a layout for a quarter-sheet window placard for a theatrical event, drawing display lines in the colors to be used.
Explain how advertising space is measured.
Define the following:
(a) Agate line. (f) Agency net.
(b) Galley proof. (g) Point system.
(c) Author's corrections. (h) Mortised plate.
(d) Rate card. (i) Matrix.
(e) Full position. (j) Stereotype.

Figure the cost of advertising in the Providence "Record," with rates as follows: R.O.P. 25 cents a line; full position 25 per cent extra; last page 100 per cent extra.
4 advt. 5 inches on 2 columns R.O.P.
6 advt. on last page, 4 columns wide, 120 lines deep.
3 advt. 4 inches deep by 3 columns wide, t.c.n.r.m.

You are advertising manager of the Gibson Art Company, publishers of greeting cards. You sell through gift, art, stationery, and department stores. Name five magazines you would place at the top of your list for Christmas business.

The student in advertising courses at the College of Business Administration at Boston University is given thorough instruction in the names and sizes of types, principles of display, and problems to work out covering entire campaigns. Constant use is made of quizzes, which develop a student's knowledge of technicalities and procedure.
This is a sample of such quizzes.

The broad scope of the courses grouped under advertising is indicative of both the cultural and practical training afforded. The proof of the value of such training has most complete demonstration in the progress which is made by students taking these courses and the high positions attained by them. While no complete roster of positions held by former students is immediately available, it is known that they have prominent places from Portland, Maine, to Los Angeles. In New York city, Philadelphia, and Cleveland there are Boston University men in charge of department store advertising. A young woman graduate is the advertising agent of a large Chicago market. A large number are active in advertising agencies.

In this year's annual report, by Dr. Daniel L. Marsh, president of Boston University, attention is given to the remarkable

growth of the university as a whole, the total enrolment reaching 10,979, and to the great service it is rendering. He points to the characterization, "In the heart of the city—in the service of the city," as the basic relationship which has made Boston University such a large factor in the educational life of New England.

A strong underlying purpose and determination are characteristic of the great student body of Boston University. Many of the students are dependent upon their resources and apply themselves earnestly to their work. The result is pointed out by President Marsh in the leadership represented by Boston University students on the bench and at the bar of the leading courts, and in the professions and business. This is the kind of accomplishment that leads to increased enrolment.

Printers' Rollers—Importance of Proper Care



THE day's work was finished. The pressman and the representative of a prominent rollermaker lingered in conversation. Outside, the clang of bells, the honk of auto horns and the street cries of a great city drifted in through the windows from the street below. The pressman was speaking. "Here's a good one. Last week one of the new men showed me a roller he claimed was no good. He told me he had held it under cold running water for twenty minutes to cool it; but that didn't seem to do it any good."

The representative laughed. "I hope you explained why water would not overcome his trouble. We have to explain these things every day. Some time ago a printer melted his rollers as fast as we sent them to him. Just couldn't keep him supplied. Investigation proved he was setting his rollers about one-eighth inch too tight. Another fellow I remember sent us rollers that looked as though they had smallpox. Just filled with nicks and pits. It was found that cockroaches had eaten into the surface."

The pressman nodded. "Why doesn't some one explain what causes roller troubles before they happen?"

Why not, indeed? Surely such an explanation would be interesting to all printers. This article is the result of the above conversation, and is based on the actual experiences of men who for many years have investigated roller troubles and the best way to avoid them.

Don't wait until you need new rollers on your press before ordering. Time must be allowed for making and for seasoning before use. Ship your extra cores to your rollermaker in advance. If you wish, he will cover them with seasonable composition and will ship as you need them and bill you only when shipped. This gives you the advantage of quick service and seasoned rollers at small cost.

The best time of all to order rollers is late in the fall (about October 1). The next best time is about the middle of April before the hot weather arrives. No satisfactory all-year-round roller can be made. The nearer a season is to its close the shorter will be the time you can use a roller ordered for that season.

Seasoning is the drying out or toughening of a roller, so that its face is no longer tender, without losing any of its tackiness. This depends upon the state of the atmosphere. There is no rule of time by which rollers can be seasoned. In cold or dry weather rollers will season in a couple of days. When the air is charged with moisture it is impossible to season a roller at all. The longer it stands exposed to such conditions the worse it gets. The glycerin used in its composition

absorbs the moisture and the roller becomes soft and spongy. To protect your rollers from moisture when not in use, cover them with a light layer of machine oil.

As soon as rollers are received they should be taken out of the box. Examine them carefully to see if they are in good condition. If they have been exposed to heat or moisture while in transit the damage that results should be collected from the carrier by filing claim immediately.

After removing rollers from their shipping box store them in racks by standing them on one end. Keep rollers in a cool, dry place. Don't forget that to protect your rollers from moisture when not in use you should cover them with a light layer of machine oil. The finest roller can be ruined by improper setting. Rollers will seldom run down if proper care is taken to set properly.

There is, of course, more than one way to set rollers. Here is one method that long experience has proved gives excellent results: See that roller sockets and journals are true and clear of all rust, nicks, etc. Lower the roller sockets until the roller rests of its own weight on the entire length of the ink table. Raise sockets on each end until the roller shows three-eighths-inch streak of pressure clear across the ink table. Then tighten the socket set screws. When all form rollers are in, move the ink table from under the rollers. (No forms should be on the press bed.) Put in vibrators and move the roller to gently touch the vibrators to their full length. Angle rollers should also be set as above.

After the press starts, watch the running of your rollers. If you are using new rollers they should be gone over carefully after running twelve to twenty-four hours. Air conditions may cause a change in the diameter. After they become seasoned to the temperature of the pressroom, fewer adjustments will be necessary.

If you have short forms on your press, cut down your ink at the fountain and *keep that part of the roller not inking the form well oiled*. This prevents the friction of the dry ends from heating and melting the roller. If rollers soften or melt on one end while running it is a sign of either improper setting or the roller running dry on that end.

Don't try to use damaged or imperfect rollers if you want to do good work. Don't allow rollers to spin after the ink table leaves them, as the sudden reversing of the motion when the table hits them on its return will tear the face. Put a piece of paper in the forks where ends rest. This will stop the spinning.

Don't allow ink to dry or cake up on rollers. Care should be taken when washing to wash *completely* to each end. Don't drop one end of the roller on the floor; the result may be the entire loss of the roller because it will not be true.

The Rumford Press and Its Chief

By OUR STAFF CORRESPONDENT

ONE of the most interesting developments among printing plants in the United States is the Rumford Press, of Concord, New Hampshire. Its rapid and remarkable expansion makes an interesting story. In 1909 the Rumford Printing Company was little more than a country printing office doing a business of about \$70,000 annually.

It occupied part of a small building; the employees numbered only fifty-seven. The creation of the reorganized and effective printing plant, which is now known as the Rumford Press, was an outgrowth of a very earnest belief on the part of W. S. Rossiter, based on conclusions drawn from the tables relating to printing of the federal census (in which bureau he was then an official), that a real opportunity existed for the development of a successful printing plant in a small community. This impression was shared by Ex-Senator William E. Chandler, then a resident of Washington and the principal owner of the Rumford Printing Company. Resulting from the conferences between Mr. Chandler and Mr. Rossiter, a further conference was held in Concord with John D. Bridge, then general manager of the plant, who heartily approved of the proposed development; these three decided to reorganize the business in a systematic effort to produce printing as effectively as that which issues from the best plants in large cities. The expansion of the business began almost at once. Little by little the entire building was occupied and other buildings in other parts of the city were acquired in 1916 for a pressroom and bindery. One of these buildings was destroyed by fire in 1921. This disaster, coupled with the increasing needs of the business, compelled the directors to take up the question of accommodations in earnest, as they had long felt would sooner or later be necessary. The construction of a modern building was decided upon. Work commenced in the fall of 1921; the building was completed April 1, 1922. By that date the value of products of the Press had

advanced so that at the close of the year 1921 the company was doing a business of \$800,000. The new building had been designed to accommodate an increase of twenty-five or thirty per cent of business beyond that figure; but it soon became evident that the vision had not been wide enough when only twenty-five or thirty per cent margin for increase had been allowed.

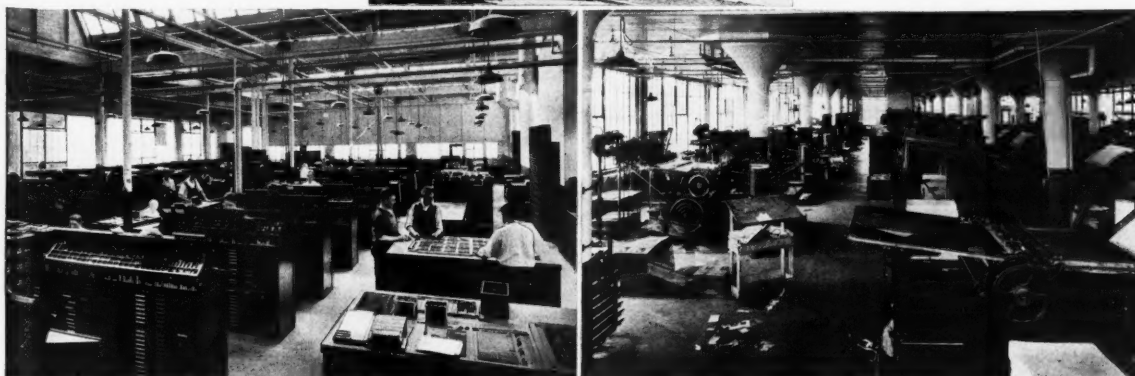
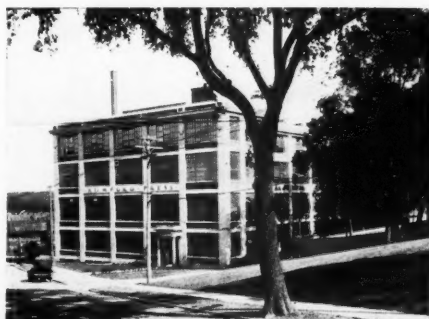
In 1923 the Press suffered a serious loss in the sudden death of Mr. Bridge, who had taken complete charge of the mechanical end of the business. The activities of the Press, however, did not falter. Mr. Rossiter took over the work of carrying on the general supervision as sole executive.



William Sidney Rossiter

Since 1923 the business has nearly doubled, and the Rumford Press now ranks as one of the two or three largest complete printing plants east of Chicago. Its facilities are greatly taxed, and serious consideration is being given by the directors to the urgent necessity for additional space. It is likely, therefore, that a new building program will be taken up this year. At present more than two million copies of magazines of national importance are being dispatched every month from the second-class post office located in the plant into mail cars which come to the Rumford siding. The employees number between six and seven hundred. The payroll exceeds \$20,000 a week. The plant now includes one of the largest monotype batteries in the United

States, a large and well equipped composing room adapted to all classes of work, a large and efficient proofroom, one of the finest electrotypes foundries in New England, and pressrooms in which are operated some fifty presses, from jobbers to large size web presses, and many single and two color presses, a complete pamphlet bindery with equipment to produce three million magazines a month, a bookbinding department which is intentionally operated at intervals only, two mailing departments, machine and carpenter shops, and every requirement of a modern printing plant. The plant itself is operated in day and night shifts.



Views of the Rumford Press, Concord, New Hampshire

At top: Exterior of daylight plant. Bottom (left): Part of composing room, showing modern steel furniture; (right) one section of large pressroom.

Each machine is equipped with individual electric motor; hydro-electric power is employed.

The present building, when completed five years ago, was equipped with every convenience and so arranged as to permit of perfect lighting on each floor. Two large elevators serve the different departments and occupy small wings at each end of the building so that they do not encroach upon the floor space. The composing room occupies the top floor, lighted not only by an immense area of windows but also by the newest type of saw-tooth windows in the roof. On this floor also are the foundry and the job press room. The monotype keyboard department is separated from the main composing room by glass partitions, and the casting department, which adjoins, is set off by cork partitions which deaden the sound of casting machinery constantly in operation. The proofroom also is separated from the other departments by glass partitions so that the room is quiet at all times.

The third floor is given up to sheet-fed rotaries, color presses, and flat-bed presses. The bindery and mailing departments occupy the second floor. A special room is provided on the first floor for the baling of waste paper, which is delivered through chutes from the bindery and pressroom. Adjoining the first floor in a one-story building 200 feet long and 40 feet wide are located the stockroom, the branch United States second-class post office, and a large storage space for the receipt of paper from freight cars, which discharge their contents from the siding onto a platform available for immediate transfer into the stockroom. This, however, has proved inadequate. One of the old buildings and some additional rented space are also utilized for paper storage. The machine shop and carpenter shop and garages for the fleet of Rumford trucks are located on the grounds detached from the main building. The Rumford Press has acquired considerable land, so there is ample space for expansion.

The patronage of the Rumford Press is probably rather unique. About thirty magazines are turned out from the manufacturing departments and represent a remarkable group of high class national publications. The character of these magazines is such that their circulation is very wide. Each month the mails carry great numbers of these periodicals around the world, so that they reach every civilized and many uncivilized countries of the globe. The group of Rumford publications is so unique that great care is exercised by the management to keep those which are produced by the Press at the same high standard. Among the magazines displayed upon the news-stands of the country it will always be found that several of the best and most dignified have come from the presses of this printing establishment.

About eighty per cent of the Press product is periodicals, but the remaining twenty per cent is equally unique. It includes the requirements of a large number of colleges and universi-

ties, and several of the great public institutions of the nation; hence the miscellaneous product of the Press is largely literary, scientific, or philanthropic.

The business has been built up by accretion and seldom by the substitution of new customers for lost ones. Almost all of its work is performed for customers in large cities. A daily telephone and messenger service is maintained to Boston, and a daily pouch and telephone service to New York city, where the Press maintains a branch office.

The employees are an unusual class of people in quality and intelligence. They excite the favorable comment of almost all visiting customers or intending customers. They are largely of native stock, and men and women who are interested in the

development of the organization and its success. Beginning as a small factor in the community, the Press has now become the largest manufacturing enterprise in the capital city of New Hampshire and is a source of pride to all its citizens. The total plant and buildings represent an investment of slightly more than a million dollars. No labor troubles have ever occurred at the Press. It is the earnest desire of the management to be fair and as generous as the exacting conditions of business and competition permit, and the relationship of management and employees has continued year after year with tranquillity and to the satisfaction of all concerned.

From a paper by Mr. Rosser on "The Growth of Printing in the Twentieth Century," read before the annual meeting of the New England Association of Printing House Craftsmen at Concord, October 18, 1925, I am reproducing one section which tells the story of the Press:

In the autumn of 1909, the modest beginning of the present Rumford Press was made. It is scarcely necessary to remark that the first two or three years were crowded with discouragement, and there was no definite proof that ultimately success could be obtained. Persistence, however, in such an enterprise, like persistence in any other effort, slowly showed results.

Curiously enough, the problem which proved to be perhaps the largest that we encountered was one upon which we had not reckoned at the outset. It had not occurred to us that the point of view (shall we call it deliberateness?) of a small city, in many respects having small-town characteristics as compared with great urban centers, must of necessity be overcome, and thus that under rather adverse conditions somehow there must be created—literally—a city plant away from a large city and hence without the energizing assistance of the rush and pressure of city life. It required more time and discipline to acquire "atmosphere" in the plant which we now know as the Rumford Press than it did to build up almost any other factor which has gone into its success. These, however, have been years of growing reputation. A product which now fully measures up to the standards of large cities has created a reputation which makes a worker invited to take up employment with the Press aware at once that he is going to a plant which stands high and is likely to teach him, though city trained, more than he already knows. I have dwelt upon this because it is a very real



Doorway of the Rumford Press

problem, likely always to make itself manifest at the beginning in any outside printing office which attempts to follow the general policy of development that we have followed.

Our problems, whether anticipated or not, have been innumerable and oftentimes extremely difficult to solve. By reason of a fortunate combination of management with ability to convince possible customers that we were capable of giving them real assistance, and also because of the conditions existing during the period at the beginning of which we happened to start our enterprise, the Press has grown with extraordinary rapidity and also with gratifying solidity to a position of great prominence in the printing world. In these days it is an extreme statement to assert that an enterprise is unique, especially in any extensive industry. In many respects the Press has no counterpart; certainly not in the eastern states.

In the same paper was included an interesting survey of the printing conditions in the United States, which Mr. Rossiter pointed out as a factor in encouraging economically the development of the Press. A few paragraphs of this survey are worthy of reprinting here because of their general interest:

(1) The printing industry in the United States has sextupled the value of its products in a quarter of a century. It is now producing printed matter valued at 738 millions of dollars.

(2) Increase in number of establishments has not kept pace with increase in value of products (being an increase of but 45.6 per cent) and seems to reflect evident economic conditions.

(3) Wage earners doubled as value of products sextupled. This does not mean that the wage earner produced three times as much in 1923 as in 1899. Since the number of workers doubled, had they maintained the earlier rate of production, it is plain that they would have doubled the 1899 total value of products on the basis, of course, of the same price scales as those of 1899. Increased efficiency and doubled prices account for the rest of the increase in the 500 per cent advance. Thus the miracle apparently accomplished by doubling the number of workmen is readily explained as principally due to rise in prices, of which the wage earners secured a liberal share, approximating 135 million dollars.

(4) Book and job printing concentrates largely in ten states, which contributed in 1899 four-fifths of all value of printing product reported in the United States. Twenty-four years later — 1923 — a corresponding group, changed as to two states only, contributed the same proportion of the total. In short, the annual printing product has become so colossal that internal problems — such as production costs and labor relationships, and the continued departure of printing from large cities — have not yet seriously impaired growth in established centers.

(5) Four cities — New York, Chicago, Philadelphia, and Boston — located within the ten leading printing product states — dominate the industry in their respective states. They together contributed 51.9 per cent of the total product of the United States at the beginning of the century, and almost half (45.6 per cent) in 1923. At the latter date, New York returned almost seven-eighths of the entire volume of product for New York state, Chicago more than nine-tenths of the Illinois value of product, Philadelphia nearly three-fifths of that of Pennsylvania, and Boston about half of that of Massachusetts. While the proportions for New York and Chicago remained substantially the same from 1899 to 1923, the proportions reported by Philadelphia and Boston showed a decline in the twenty-five-year period. On the other hand, in all four urban centers the number of establishments tended to decrease after 1919, though possibly affected by the stricter omission of very small establishments. The average value of products of each shop, substantially the same in all four cities in 1899, showed wide divergences in 1923.

(6) In New England the value of printing product was sixteen million dollars in 1899 and sixty-nine and a half million dollars in 1923. This increase did not keep pace with that shown by the industry in the entire country. Measured by percentage of the national aggregate, New England contributed 13 per cent of the value of the national output in 1899 and but 9.4 per cent in 1923.

(7) As in the nation, so in New England. Certain states of the six contributed most of the value of products. Massachusetts slightly increased its dominating proportion at the expense of all the rest of New England, except New Hampshire.

(8) The only change in rank according to value of printing products of the six New England states was the transfer of New Hampshire from sixth place in 1899 to fourth in 1923.

Like many others, I have often wondered how the name of the "Rumford Press" originated. I have now learned that it was named after Benjamin Thompson, who later became Count Rumford. He was born in Massachusetts in 1753, and spent the early years of his life as a school teacher in Concord. Because of Tory sympathies during the American revolution, he was forced to flee to the British lines at Boston, from whence he took passage to Europe. He arrived in England a friendless young colonial, but when he died in 1814, at the age of sixty-one, he was one of the most distinguished men of Europe, renowned for his administrative and scientific achievements. The Rumford chair of physics at Harvard University and the Rumford medals given by the Royal Society and the American Academy of Arts and Sciences, Philadelphia, are reminders of "Benjamin, Count of Rumford." I was also interested to learn from historical notes that the early name of Concord was Rumford.

But what about the controlling factor in this large and growing enterprise, which has developed from nothing in a small New Hampshire city not economically adapted to the establishment of a great printing plant, and who at the mature age of sixty-five is still in active control?

W. S. Rossiter was born in Westfield, Massachusetts, September 9, 1861, but has lived most of his life in New York and Washington. He graduated from Amherst College in the class of 1884 and began his business life in the counting room of the New York *Tribune*. From 1888 to 1889 he was assistant business manager of the New York *Press* and a special writer for that newspaper. He then played an important part in organizing the New York Printing Company and served as its treasurer until 1900. He was an expert special agent in the work of printing and publishing the twelfth census (from 1900 to 1904). Then for five years he was chief clerk of the bureau of the census, and was also chief of the publication division of the bureau. In 1908 Mr. Rossiter was selected by President Roosevelt to investigate the Government Printing Office, to report to him its conditions, and to suggest plans for its reorganization. He resigned from the federal service in 1909.

In the summer of 1918 Mr. Rossiter was called to Washington on war work, and was on the staff of Dean Gay, of Harvard University, the chief of the central bureau of planning and statistics, and was principally engaged in preparing statistical analyses of the progress of naval construction each week. While engaged in that work he was the connecting link between the Department of Commerce and the Bureau of the Census, and at his instigation a committee was organized, known as the advisory committee to the director of the census from the American Statistical and American Economic associations. Mr. Rossiter was made chairman of this joint committee. It has continued in active service ever since, and in this manner two great statistical organizations cooperate with the director of the census.

Mr. Rossiter is also active in state affairs. He is chairman of the New Hampshire delegation of the All New England Council, which was organized in 1925 to further the prosperity of the six New England states. He has written and spoken extensively on the problem of decrease in population in rural communities, and in agriculture, in the three north country states. He has recently been elected president of the New England-Virginia Conference, which has been organized to further the interests and improve the relationships of two long historically divergent areas.

Mr. Rossiter is a fellow of the Royal Statistical Society, London, and is a member of the American Economic Association, the National Municipal League, the American Statistical Association, the American Institute of Graphic Arts, and of the American Geographical Society. He belongs to the University Club of Boston, the Cosmos Club of Washington, and to the Amherst and Republican clubs of New York city.



NEWS OF THE GRAPHIC ARTS INDUSTRY IN PICTURE

Upper left hand: Exhibit held in Tokyo last fall, showing samples of printing gathered from the four corners of the globe. Upper right hand: The exhibit of American printing held at the Tokyo printing exhibit last fall. Oval inset: Levi Merrill, the original of the character of "Uncle Ike" in Harold Bell Wright's novel, "The Shepherd of the Hills." "Uncle Ike" was postmaster in the tiny post office, "The Forks," near Natch, Missouri, but recently he was forced to retire because of feebleness. Center (right): Printing display assembled at the office of The Japan Advertiser Press, Tokyo, for the special benefit of Roy T. Porte on his visit there. The leading printers of Tokyo brought their best samples of printing to this exhibit to save Mr. Porte's time. We believe this is the first time anything like it has been done. Oblong: A large bronze statue of Benjamin Franklin, the gift of H. W. Gustine, as dedicated in Lafayette Square, New Orleans, by William S. Pfaff, Jr. Young Pfaff is a diligent student of Franklin, and is now publishing a book entitled, "The Pith of Franklin's Letters." Bottom: At Port of Huray, in Bretagne, France, a tablet was unveiled in commemoration of Benjamin Franklin, at the house where he once lived when ambassador to France during the American War of Independence in 1776. Picture shows the crowd outside the house after the unveiling of the tablet.

27

FROM
CZECHOSLOVAKIA
SPECIMENS OF DESIGN
AND TYPOGRAPHY



FROM far-away Czechoslovakia come specimens of design and typography which will well reward our interest and study. Modern machines and methods—often American machines and American types—are employed to obtain new and novel effects. The strength of simplicity and the simplicity of strength are beautifully demonstrated herein. In Bohemia there is a very definite color tradition, so that all of their printing sparkles and vibrates with it. American printers and advertising men may well consider how type, design and color may be happily wedded to produce such desirable results as these.—W. A. Kittredge



THE INLAND PRINTER
CHICAGO



A Decorative Cover From a Bohemian Brochure



PROGRAMME

DE L'ACCUEIL DE SON ALTESSE ROYALE

LE PRINCE

HERITIER CAROL DE ROUMANIE

EN TCHECOSLOVAQUIE

PROGRAMME

DU SEJOUR DE SON ALTESSE ROYALE
LE PRINCE HERITIER CAROL
DE ROUMANIE
EN TCHECOSLOVAQUIE

LE 14 SEPTEMBRE 1925

à 10.00 heures l'accueil de Son Altesse Royale le Prince Carol et de Sa suite à la station-frontière Halmi.

A 10.30 heures départ de Halmi en automobiles pour Užhorod.

A 13.00 heures arrivé à Užhorod, l'accueil par le Commandant de la Division, le Général Prchala, le Chef de l'Administration territoriale civile, le Vicegouverneur de la Russie Subcarpathique Mr. Rozsypal, le préfet de police Mr. Vohlídal et le Commandant de la gendarmerie territoriale. Déjeuner offert par le Général Prchala.

A 14.30 heures départ pour Košice.

A 17.00 heures arrivée au camp d'aviation de Košice où seront présents: le Commandant territorial le Général Šnejdársek, le représentant du županat

»-PLOYER-«

PRAG XI. 150. CZECHOSLOVAKIA CONTO: PRAGO-BANKA
BANKA ČS. LEGII, PRAG

Manufacturer of high class jewellery from Bohemian Garnets and export of all kinds of glasswares, cristallerie, jewellery and trinkets of Gablonz o. N. different sorts of Glassbeads, colliers, painted porcelain, fringes and orther articless for lamphades a. s. o.

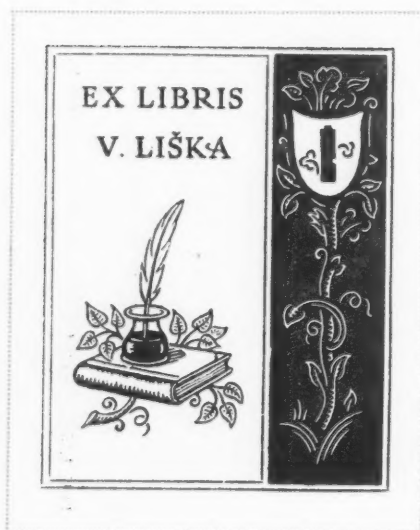
»-PLOYER-«

Výroba a vývoz klenotů z českých granátů, sklářského zboží, krystalerie, drobného zboží jabloneckého, knoflíků, jehlic, kabelek, náhrdelníků, pásů, perel, umělých kamenů šperkových, chatonů, třásní, osvětlov. těles, malované keramiky, porculánu, prisem atd.

»-PLOYER-«

Fabrique de joaillerie de Grenats Bohémiens et l'exportation des verreries, cristallerie, céramiques avec peinture, fausse bijouterie de Jablonec n. N., colliers, différents sortes de perles en verre et en bois, pierres précieux et imités, articles d'éclairage e. c. t.

»-PLOYER-«



An Announcement Card and Bookplate

LEOPOLD NYGRÝN NYNÍ BOŽENA NYGRÝNOVÁ

Účet pošt. úř. lek. 2324

Telefon číslo 1321 a 113

Telegramy: Nygo Praha

Kanceláře ve Vladislavově

ulici 14, Praha II.

VDOVA

VÝROBA KOŽENÉHO A HEDVÁBNÉHO ZBOŽÍ

Praha II., Vladislavova 14

Speciální výroba děmských

kabelek dle franc. vzorků.

Náprsní a kapesní tobolky

pránské kozinkové a borové,

rovněž i hedvábné



ÚČET

V Praze dne _____

<i>Čís. dod. listku</i>	<i>Datum</i>	<i>Počet</i>		<i>Cena</i>	<i>Kč</i>	<i>h</i>

An Original Form for Bill or Statement

VITRINKA

*na krásné knihy, vazby
a jiné hezké věci*



VYDÁVÁ ARTHUR NOVÁK V PRAZE

Ročník III. Číslo 5

TŘI LEGENDY
Z KNIHY
L'ETUI DE NACRE
ANATOLA FRANCE



*Amycus a Celestin
Legenda o svatě Oliverii a Liberettě
Školastika*



V PRAZE MCMXXV

STRENGTH
AND SIMPLICITY IN
COMPOSITION
OF
BOOK PAGES



TITLE
AND TEXT PAGES
FROM
BOHEMIA



I.

*Jak zbožný pan Bertauld, syn skotského krále
Théodula, přišel do Ardenů, aby hlásal křesťan-
ství obyvatelům krajiny porcijské.*



RDENSKÝ HVOZD
rozprostíral se za oněch
časův až ku břehům řeky
Aisny a pokrýval krajinu,
v níž se nyní vypíná město
Rethel. Nesčetní divocí
kanci oživovali úžlabiny, velcí jeleni, jichž
druh vymizel, zdržovali se v neproniknutel-
ných houštinách a vlci podivuhodné síly ob-
jevovali se v zimě na zalesněných pahorcích.
Bazilišek a jednorožec měli doupata v těchto
lesích i strašlivý drak, který později z Boží
milosti byl zahuben na modlitby jistého
zbožného poustevníka. Jelikož tenkrát ta-
jemná příroda odhalovala se lidem a věci
neviditelné stávaly se viditelnými ke slávě

ŠTENCŮV GRAFICKÝ ZÁVOD



PRAHA I. SALVATORSKÁ 8.

Fotografické snímky. Reprodukce
jedno i více barevné. Štočky pro
účely obchodní a průmyslové.

Americká retuše. Gravura, tisk leptů.

Návrhy, kresby. ✨



By J. L. FRAZIER

In this department the problems of job composition will be discussed and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Almost Right, But Not Quite

Some months ago the thought occurred to the writer that it would be a good plan, both from a practical, every-day standpoint and as a departure from the practice theretofore in effect, to select from each month's collection of specimens sent in for review those which illustrated more or less common faults. The plan of discussing such specimens and pointing out how they might be improved was put in effect. It has held on longer than expected because each month something new turns up that is of manifest general interest and which represents a problem or consideration which comes up almost every day in the work of the average compositor.

When the folder, the title of which is reproduced as Fig. 1, came along and was reviewed with other specimens submitted

by the same party, it was retained for some such future purpose as this. It came so near being a fine piece of work that we felt like taking our knife and scratching away the offending details. We refer, of course, to the ornamental brackets.

The first consideration respecting the use of an item is *purpose*. Does the item achieve a worth-while object? Is it fit? Unless it accomplishes something worth while and is fit it should not be used.

First, let us consider purpose from a practical viewpoint. The well known function of brackets does not apply here — they do not set apart the group they enclose from the other features of the copy. Second, brackets may be used for emphasis. With respect to this there is no need for greater emphasis

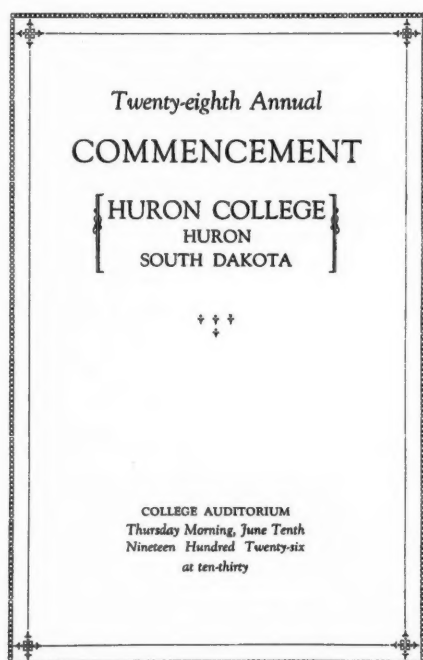


FIG. 1

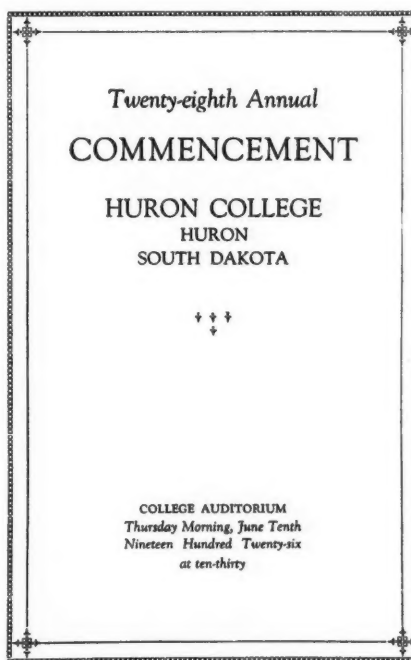


FIG. 2

of the lines enclosed in these brackets than that which is provided by the size of the type used; and it is also a question whether or not they emphasize the lines. Assuredly, the brackets add weight to the group of which they are a part, which is one of the qualities that create display or emphasis. On the other hand, their use in one respect is detrimental to emphasis. By compelling attention, which must be away from the lines in connection with which they are used, the emphasis their weight might ordinarily be said to give is offset.

Another purpose in the use of brackets is that of ornament; but there is a distinction between the use of ornament and real

"movement" around the whole outline, if good contour, grace, and general shapeliness are to result. The brackets around these lines add to their length and the difference is insufficient in relation to the length of the line next above.

While an entirely different consideration is brought forward by Fig. 3, it is equally as apropos of our title, "Almost Right, But Not Quite." As a job of composition it rates first class — not fine, just good and satisfactory. Spacing is irregular between words in a single line and throughout the form as a whole — and as a rule word-spacing is too wide. Note how much wider it is between the words at the beginning of the

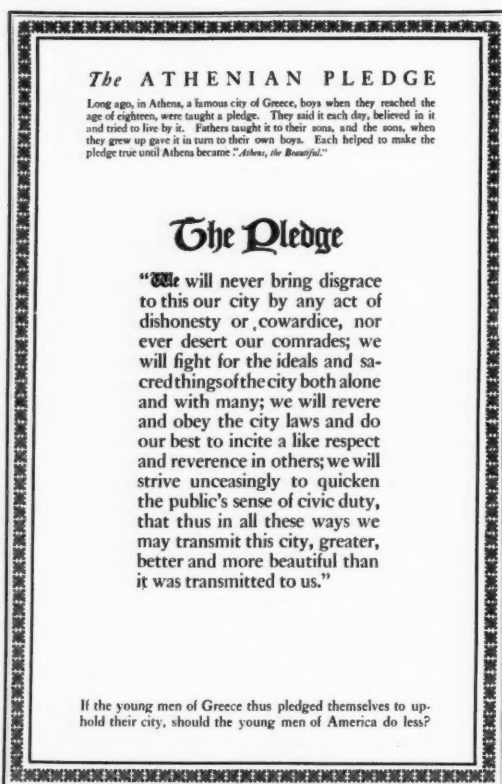


FIG. 3

ornamentation. To adorn or ornament means to beautify. If ornaments do not improve the effect they are useless.

But the proof of the pudding is in the eating. When it comes to the matter of appearance, the eyes must decide; to make this an easy matter and leave nothing to the imagination, we reproduce alongside Fig. 1 the same form with the ornamental brackets removed (Fig. 2). Comparison of the two demonstrates that instead of being ornaments that beautify, the brackets in Fig. 1 are blemishes that detract.

One of the reasons — and a very special one that is not only applicable here, but wherever the same conditions are present — why the brackets do not beautify or really adorn a piece of printing is that the lines enclosed by the brackets are of irregular length. The ragged white areas at the ends of the second and third lines of the group are inconsistent with the straight sides of the brackets. It is these ragged white patches that take away the general attractiveness of the form.

The brackets are detrimental in still another respect. In display of lines of uneven length it is essential that adjacent lines should be of sufficiently different length to suggest a good

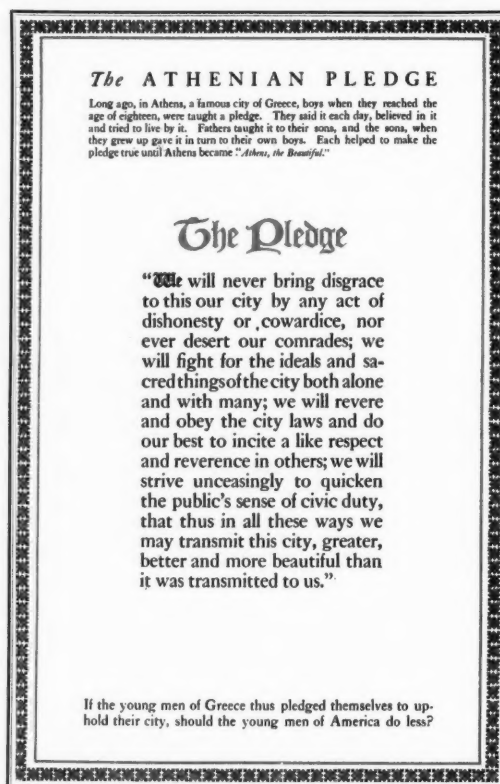


FIG. 4

first line — i. e., of the small matter at the top — and those at the end of the line. Note that in the first part of the line, where word-spacing is relatively close, no consideration is given the space which is provided by the commas and which should suggest the use of thinner spaces following those points.

The thing about this form that struck us right off the reel was the fact that it doesn't quite measure up to requirements. It is a pledge, a large sheet doubtless intended for framing rather than just reading, afterward to be thrown away or folded up for later reference. Yet this item, although printed in two colors — black and deep blue — might just as well have been printed in black altogether so far as any value in color is concerned. There are jobs that by their very nature require something more than the kind of printing that is done on circulars and the like. And for the reason mentioned, this is one of them. It seems to require a second color — one that will count as a second color — one that will make it look like a real job.

Fig. 4 illustrates a logical breaking up of the form, both with respect to distribution and tone. The heavier, blacker units of the original are in the lighter, brighter color.

COST AND METHOD

By MARTIN HEIR

Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

LESSON No. 29

BLOTTERS.—Stock figured 19 by 24—200 pounds a 1,000 sheets, twelve out if the size is 4 by 9; twenty-one out if the size is 3½ by 6¼. The composition on the average blotter can be done in 1.3 hours, but there are others requiring two, two and one-half, and even three hours of composition. Some of these are illustrated on the next page with time allowance given in the caption. When the order calls for 10,000, run two up; 20,000, four up; 50,000, eight up on Kelly or new Miehle unit. Charge extra for makeready if the form contains halftones or rule borders.

Our first order calls for 1,000 blotters, 4 by 9, composition as the Holmes Press blotter in the lower left-hand corner of the illustration; printed in black on light blue stock, selling at 20¼ cents a pound in full package lots. What's the price?

Although the border may be a plate of solid metal, it always takes extra time to adjust composition in mortises of this kind. The composition is light, to be sure; still we believe it will require 1.2 hours, considering the time required for adjusting in the mortise. Of course, when blotters with monthly calendars are printed, the calendar is kept standing from month to month, and corrected. This will reduce the composition to .6 hour. The other items are self-explanatory.

Stock, 100 sheets, 20 lbs., at 20¼ cents.....	\$ 4.05
Cutting, jobbers' schedule.....	.50
Composition, 1.2 hours, at \$3.40.....	4.08
Lockup, .2 hour.....	.68
Makeready, .6 hour, at \$1.70.....	1.02
Running, 1 hour.....	1.70
Ink.....	.20
Jogging, .1 hour, at \$1.....	.10

Cost.....	\$12.33
Profit, 25 per cent.....	3.07

Sell at\$15.40

In this case a full package of stock was figured because this would be cheaper than to buy the right number of sheets at broken package price. Whenever the order calls for four-fifths of a full package, even sometimes three-fourths, the estimator should figure both ways to see which is cheaper. Let's see: In ream lots Buckeye cover is selling at 19 cents a pound; in broken package lots at 28½ cents. A full ream of fifty-pound stock will cost \$9.50. At the broken package price, three-fourths of a ream will cost \$10.70. There is a gain in price of \$1.20, besides the left-over sheets.

Suppose the order had called for 10,000 of the American Electrottype Company's blotter, illustrated in the lower right-hand corner, with only one cut furnished, on stock selling at 17½ cents a pound in full package lots. What's the price?

Stock, 850 sheets, 170 lbs., at 17½ cents.....	\$29.75
Cutting, .7 hour, at \$2.50.....	1.75
Composition, 1 hour.....	3.40
Lockup for foundry, .2 hour.....	.68
One electrottype on wood.....	2.25
Lockup for press, .3 hour.....	1.02
Makeready, .6 hour, at \$1.70.....	1.02
Running, 4.5 hours.....	7.65
Ink, .6 lb., at \$1.50.....	.90
Jogging, .5 hour, at \$1.....	.50

Cost.....	\$48.92
Profit, 25 per cent.....	12.23

Sell at\$61.15

ADVERTISING FOLDERS.—Half sheet 25 by 38, 140 pounds a 1,000 sheets; one right-angle and two parallel folds. Type page 100 by 136 picas. Hand set. Four halftones, furnished. Fourteen-point type. Rule border. Front or address side containing three-line corner card, three rules for address, and rectangle for stamp. Work and turn. Warren's Cumberland Coated, selling at \$15.70 a hundredweight. Sealed with seals costing seventeen cents a thousand. Black ink. Delivered, wrapped in packages of 250 each. Copy prepared by customer. What's the price for 5,000?

Stock, 2,550 sheets, 357 lbs., at \$15.70.....	\$ 56.05
Composition, 12 hours, at \$3.40.....	40.80
Lockup, 2 hours.....	6.80
Makeready, 5.6 hours, at \$4.....	22.40
Running, 5 hours.....	20.00
Ink, 2 lbs., at \$1.25.....	2.50
Folding, 3 hours, at \$2.50.....	7.50
Seals, 5,000, at 17 cents.....	.85
Sealing, 9 hours, at \$1.....	9.00

Cost.....	\$165.90
Profit, 25 per cent.....	41.40

Sell at\$207.30

CONSTITUTIONS.—One thousand copies, 3½ by 5¼, sixty-four pages and cover, printed on Union Watermarked M. F. book, basis 25 by 38—100 pounds a 1,000 sheets, with Daffodil cover, 23 by 33—190 pounds a 1,000 sheets. Sixty-two pages of ten-point linotype composition, title page and one blank page; title page with border to be used as cover page. Type page 16 by 27 picas. Black ink. What's the price?



Martin Heir

Samples of Blotter Composition

The advertising pages we estimate according to Class B, or at the rate of one hour for each thousand twelve-point ems. On a number of pages we will lose money at this rate; on others we will make good money; by averaging loss and gain we will come out all right. As the type page is 27 by 46 ems, there are 1,242 pica ems to the page, or, in other words, 1.25 hours composition on each advertising page; there are fifty of these pages. The nine table pages are to be set on the monotype, the seventy-four reading pages on the linotype, the cover pages by hand and machine at regular rates. The reading matter

pages contain 2,800 eight-point ems each, but as there are a number of small tables and run arounds we figure the linotype composition at 267,000 ems. The monotype composition is all extra-price matter, 34,000 ems in all. Therefore the detailed estimate will read as follows:

Stock:

Inside, 12,240 lbs., at 13 cents.....	\$1,591.20
Cover, 6,375 sheets, at 3.55 cents.....	226.31
Cutting cover, 3 hours, at \$2.50.....	7.50

Composition, Cover:

Machine, 6,000 ems, at \$1.....	6.00
Hand, 3 hours, at \$3.40.....	10.20
Lockup for foundry, .8 hour.....	2.72
Five electrotypes, at \$2.70.....	13.50
One electro of the emblem.....	.75

Lockup, Cover:

Color form, .4 hour, at \$3.40.....	1.36
Black form, 2.5 hours.....	8.50

Makeready, Cover:

Color form, 1 hour, at \$3.50.....	3.50
Black form, 2.5 hours.....	8.75
Running, two forms, 15 hours.....	52.50
Ink, green, 1 lb.; black, 6 lbs.....	4.50

Composition, Inside:

Linotype, 267,000 ems, at \$1.....	267.00
Monotype, 34,000 ems, at \$2.....	68.00
Ads., 66 hours, at \$3.40.....	224.40
Makeup, 40 hours.....	136.00
Lockup, four forms, 16 hours.....	54.40
Makeready, 20 hours, at \$4.....	80.00
Running, 125 hours.....	500.00
Ink, 60 lbs., at \$1.....	60.00
Folding, 60 hours, at \$2.50.....	150.00
Gathering, 80 hours, at \$1.....	80.00
Stitching, 43 hours, at \$1.80.....	77.40
Trimming, 30 hours, at \$2.50.....	75.00

Cost	\$3,709.49
Profit, 25 per cent.....	927.36

Sell at\$4,636.85

FOUR-COLOR MAGAZINE INSERT.—For a sample of the work on which this estimate is to be made, you may compare the four-page wall-paper insert in THE INLAND PRINTER for November, 1924. Process plates furnished. The order calls for 13,000 copies, 9½ by 12½ inches, untrimmed, printed on Butler's Artisan Enamel. As the sheet to be printed cuts four out of a full sheet, it is evident that we require $13,000 \div 4 = 3,250$ sheets, plus 250 sheets for spoilage or overs, or 3,500 sheets in all. The weight of the stock is 200 pounds for each thousand sheets, or 700 pounds. What's the price?

Stock:

700 lbs., at 16 cents.....	\$112.00
Cutting, 1.2 hours, at \$2.50.....	3.00

Composition, 2.7 hours, at \$3.50.....	9.45
Foundry lockup, 1 hour, at \$3.40.....	3.40

One electro	4.16
Cylinder lockup, four forms, 4.8 hours.....	16.32

Makeready, 17 hours, at \$4.....	68.00
Mixing ink, 3.8 hours.....	15.20

Running, 60 hours.....	240.00
------------------------	--------

Ink:

4 lbs. process red	7.87
4 lbs. blue	5.63
4 lbs. black	3.38
4 lbs. yellow	3.83
4 lbs. mixing white	2.85

Folding, 6 hours, at \$2.50.....	15.00
----------------------------------	-------

Cost	\$510.09
Profit, 25 per cent.....	127.51

Sell at\$637.60

MONTHLY MAGAZINE.—Give price on 10,000 copies, ninety-six pages and cover, 9 by 12 inches, fifty pages of reading

matter in eight-point; rest quarter, half, and full page advertisements; numerous halftones in both editorial matter and advertisements. Work of about the same class as that shown in THE INLAND PRINTER. Stock, inside, Velvo Enamel; cover, Buckeye plate finish. Cover in two colors, different design each month. Print inside in 16-page forms; side-stitch. Figure binding for Juengst gatherer and stitcher.

As the book takes 3 sheets 38 by 50, it is evident that for the 10,000 books 30,000 sheets plus the usual overs for spoilage will be required. In this case we will figure four per cent for overs and use stock weighing 280 pounds to a thousand sheets. The cover is 20 by 26 — 130. The type page is 41 by 58 pica ems, and therefore contains $41 \times 58 \times 2.25 = 5,350$ eight-point ems. The advertisement pages contain 2,378 pica ems and, according to Class C of our composition rules, may be set in 3.5 hours. The cover has three ad. pages.

Stock:

8,736 lbs., at 13½ cents.....	\$1,179.35
Cover, 675 lbs., at 17 cents.....	114.75

Composition:

Machine, 267,500, at \$1.....	267.50
Ads., 161 hours, at \$3.40.....	547.40
Makeup, 75 hours.....	255.00
Cover, 14 hours.....	47.60

Lockup:

Six 16s, 20 hours.....	68.00
Cover, 3 hours.....	10.20

Makeready:

Inside, 50 hours, at \$4.....	200.00
Cover, 6 hours, at \$3.50.....	21.00

Running:

Inside, 60 hours, at \$4.....	240.00
Cover, 15 hours, at \$3.50.....	52.50
Ink, 20 lbs. black, at \$1.25; 3 lbs. red, at \$1.50.....	29.50
Folding, 12 hours, at \$4.....	48.00
Gathering, stitching, and covering, 2.5 hours, at \$20.....	50.00
Trimming, 8 hours, at \$2.50.....	20.00

Cost	\$3,220.50
Profit, 25 per cent.....	805.10

Sell at\$4,025.60

No hour cost figures are available for the Juengst gatherer. As two men, two boys, and three girls are required for binding a book of this kind, \$20 an hour is about right.

ORDER BLANKS IN TRIPLICATE.—Give price for 5,000 and 10,000; sheets 9½ by 11, printed and numbered in black; two-way round hole perforation, and slot-hole punching; put up in pads of fifty sets each. Original on white Hammermill bond, basis 17 by 22—32; second and third sheets blue and pink Hammermill bond.

This sheet cuts four out of 19 by 24; thus for the 5,000 order we need 1,275 sheets of each color, allowing amply for spoilage and overs, or 50 pounds of white stock, 100 pounds of colored. We set two forms and run the job on the Kelly. The detailed estimate is as follows:

Stock:

	5,000	10,000
White, at 13¾ cents a pound.....	\$ 6.87	\$ 13.75
Colored, at 15¼ cents a pound.....	15.25	30.50

Cutting, jobber's price.....	1.00	1.80
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Composition, 4 hours, at \$3.40.....	13.60	13.60
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Lockup, .5 hour.....	1.70	1.70
----------------------	------	------

Makeready, including changes, 1.5 hours.....	4.50	4.50
--	------	------

Running	8.00	16.00
---------------	------	-------

Ink35	.65
-----------	-----	-----

Perforating, at \$1.60 an hour.....	6.40	12.80
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Punching, two slot holes, at \$1.60 an hour.....	3.20	6.40
--	------	------

Gathering, at \$1 an hour.....	4.00	8.00
--------------------------------	------	------

Padding, at 3 cents a pad.....	3.00	6.00
--------------------------------	------	------

Cost	\$67.87	\$115.70
------------	---------	----------

Profit, 25 per cent.....	16.93	28.90
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Sell at\$84.80 \$144.60



Something old and something new, something borrowed, and something true

A Query Concerning Roger

THAT man, J. A. Pierce, who presides over the destinies of the Pierce Printing Company out Fargo way, wrote to THE PILOT to ask if that emblem that Roger Wood has in his picture is a "life saver," "Rotary," "klan," or "Epworth League"; and if that isn't a "trick mustache" he is wearing. Roger, you may have just five lines of this page to answer Pierce.

Beyond the hills is Spanishtown,
With sailormen and ships—
The Wanderer and Morning Star,
Alcides and Eclipse.

The Astral and the Swift Glendoon
And poor Potosi, too—
And then the Falls of Hallidale
With 'prentice boys in blue.

Oh, many men and many ships—
Old barques so white and fair;
Beyond the hills is Spanishtown—
And Carmencita's there.

—SEABURY LAWRENCE.

Did you read page 752 last month?

Half of life is wretchedness,
And half of life is joy—
Half of this is morbidity,
And half is true, my boy.

—THE RECORDER.

HERE is another one from *The Recorder*:
"Every piece of printed matter should somehow pay the reader for his time."

An Open Letter to Bob Finlay

ROBERT N. FINLAY,
Advertising Manager,
District of Columbia Paper Company,
Washington.

Dear "Bob":

Hearty congratulations to you and to the District of Columbia Paper Company on your new job. We've sort o' lost track of each other since the late guerre—when you were a "gob" and I was a "horse marine."

Now, Bob, I don't know whether you have been reading this page of scintillating solecisms or not; but in January I hinted that Frank H. Howard, Ben F. Durr, and F. Romer, "The Thinker," could get your and my friend "Cal" to address the Teapot convention next September at the Grand Central. Well, I haven't heard a word from them or from "Cal."

The new job will keep you jumping for awhile, but some day soon when you are down around 1413 G street, won't you stop in and talk with Ben Durr and ask him for me what progress he has made, if any, and if Howard and Romer are on the job. If the answer is negative, well, you tell 'em, sailor. There is no need for a "light horse marine" when a gob is on the job.

Your pal, THE PILOT.

Is the Ad. Man a Printer?

DON'T get it into your head that because you are a printer you are also an advertising man. If being a printer made you an advertising man, then you are also an artist, an accountant, a pressman, etc., etc., etc. Would you say because a person was an advertising man that he was a printer?

—HOWARD HENNEGAN.

ONCE upon a time, Ye Pilot carried a membership card in "The Printing House Craftsmen," but we moved away and dropped it. Now, we're sorry, for we'd like to compete for the prize—open only to members—see page 815, IP, last month.

Fred Black Makes Us Think

WHEN a salesman fails to produce, it is invariably the fault of his sales manager just as surely as it is the fault of the teacher when a pupil fails to pass an examination. . . . The wasteful turnover among printing salesmen is but one indication of the result of lack of proper sales management."

The above is taken from "Is Sales Management the Answer?" by Frederick Black in February IP. Mr. Black has given us something to think about—seriously. I think it is generally agreed that the one thing wrong with the printing industry today is faulty marketing. Mr. Black's article gives us one slant. May we have many more.

Printer Earnings

FORMER President James M. Lynch of the International Typographical Union shows that the working members of the union averaged nearly a ten per cent increase in wages during the past year as compared with the previous year. During the year just ended the total wages earned was \$169,066,736, an increase of \$16,216,321 over the previous year. The average earning per member was \$2,325.41.

Take Lincoln's Word for It

IT is a common notion on the part of the young men who are having a hard time getting started up the ladder that there are those above them who are conspiring to keep them down. The young man in business is apt to feel that men above him are jealous of their positions and will do all they can to prevent any one coming up from the bottom to crowd them aside.

Human nature being what it is, jealousy is not an extinct passion. There are plenty of men who allow selfishness to govern their actions, but let the young man be assured there is no conspiracy to keep him down, and that such jealousy as exists is only petty and individual and can not prevent him from advancing as fast as his ability entitles him to advance.

Abraham Lincoln, in writing to his law partner when Herndon was a young man, said: "Allow me to assure you that suspicion and jealousy never did help any man in any situation. There may sometimes be ungenerous attempts to keep a young man down, and they will succeed, too, if he allows his mind to be diverted from its true channel to brood over the attempted injury." And he said further:

"The way for a young man to rise is to improve himself in every way he can, never suspecting that anybody wishes to hinder him."

If the young man has it in him to climb, he will climb, no matter who puts obstacles in his way, nor what those obstacles may be. He will climb over the obstacles and get to the top anyway unless he keeps pausing to look right and left for the ghosts and bogies of imaginary plotters.—FRANK FARRINGTON, Delhi, New York.

We Agree With You, Linn

YES, Linn MacDonnold, we quite agree with you, and since we are not bound by editorial restriction, we will say that your article, "Let's Get Out a Blotter," February IP, was mighty good. THE PILOT considers this article the best in that issue.

Significant Definitions

DIAGNOSIS: What a doctor makes in spite of a patient's lies.

CONVENTION: A meeting in a distant city attended by men who want a drink.—H. H. JOHNSTON.

(Fourth Journey)

The Pilot

The Science of Imposition

Part VII.—By JOHN REED

TO further emphasize the advantages which may accrue from experiments in dummy folding as demonstrated in this series, it is opportune to state here that there are furnished with the Cleveland folder 210 layouts, and two of the more recent Dexter machines will fold thirty-six, not to mention those of other manufacturers; enough, seemingly, to provide for any folding problem. Nevertheless, it is reasonable to assume there are as many more signally efficient

"scientific" layouts which have never been published in any literature pertaining to this subject — at any rate, none that is known to the writer. The finished product of all folders is identical; operations alone differ.

Seldom are folders considered in connection with work other than that of books, catalogues, periodicals, circulars, and similar bound work; yet there are few devices known to the craft that are of greater utility in many lines of flat work, as, for instance, an order for 100,000 form letters, or a like quantity of similar work. With eight electros and 6,250

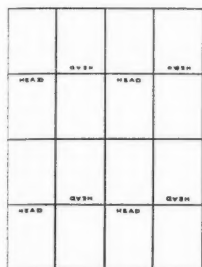


FIG. 41.—Work and turn layout, "sixteen up" sheet of letterheads or similar work. Eight plates. Four right-angle folds.

sheets, large enough to permit one-eighth inch trim, this job can be printed sixteen up and reduced to the easily handled size of the finished job by a two-hour folder run, delivered with all heads in the same direction, printed side up, eliminating collation and jogging before cutting. Fig. 41 is a stone layout of this job; the sheet is worked and turned and folded either by hand or on any folder making four continuous right-angle folds. This is a labor and time saving suggestion for stationery specialists who are probably aware that bond stock can be had from the mill in any desired size, when ordered in reasonably large quantities. This is one result of paper folding experiments.

Experiments in paper folding resulted in the perfection of the staple flat-bottom folding paper bag, which netted its inventor (a woman) \$50,000 in a generation when that sum was almost sufficient for the purchase of a Broadway building lot.

Here is another illustration of the possibilities of experimental paper folding. It is doubtful if there is an establishment in the world which can bind books of any kind, two up, from one set of plates or pages, no additional work or specific knowledge in any department to be employed other than a change in the layout — single set of plates, same operations in lockup, same size sheet, same number of printing impressions; yet a change in layout reduces bindery operations about one-half. Were this expedient patentable, patentee would have a monopoly in the catalogue and edition field. Still, it can be done, and by so simple a machine as the familiar Dexter

jobbing folder. It is customary for stonemen to frequently consult the bindery regarding the most convenient manner of folding any work of unusual character. This is well, because the folder man can best judge the layout which will necessitate the fewest changes in preparing folder as well as those folds which are best adapted to the character of the stock and style of binding. But commendable as is such coöperation, it does not conduce to the achievement of the varied knowledge of printing operations which the stoneman should acquire. One familiar with the possibilities and limitations of the machinery of the plant with which he is connected can better exercise his ingenuity, and instead of getting instructions from the bindery he can submit a folded job of his own contriving for the approval of the bindery.

The diagram, Fig. 42, clearly shows the course traversed by a sheet through the standard Dexter jobbing folder, and applies in principle to all machines of this type. In connection with the brief explanation it should provide sufficient knowledge of folders in general to enable an investigator to work out some unique possibilities in dummy folding, an acquisition of much value to the estimator, layout, or production man.

It will be observed that the four pairs of rollers are at right angles, one pair to the other. A sheet is fed to the guides and the feed roller, A, revolving at high speed, comes in contact with its companion roller (located below the guide edge of sheet) approximately every three thousandths of an hour. Rollers draw the sheet into the mechanism, registering it above the pair of rollers, BB, and a blade (not shown) forces it between them, transforming the sheet into a four-page circular. Continuing in the direction indicated by the arrows, the sheet is registered above the rollers, CC, forced between them and a fold at right angle to the first is made, the four-page becoming an eight-page; traveling again in the direction of the arrows, the sheet is forced between the rollers, DD, making of it a sixteen-page; next it is forced between the rollers, EE, and becomes a thirty-two-page circular.

It is noteworthy that throughout the operations of machine folding the sheet never changes its position with relation to the feed-roller, guide edge always being parallel to it, the right-angle folds occurring because the rollers are at right angles to each other, while in the method of dummy folding by hand, described in this series, the fold is always made in the same position, at right angles to the edge of table at which operator works, sheet being twisted ninety degrees after each fold, except in parallel folds, which are made without twisting. To

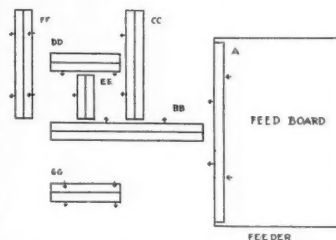


FIG. 42.—Illustrating course traversed by sheet in folding machines.

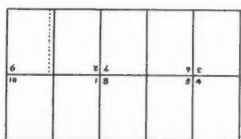


FIG. 43.—Ten-page sheet, side or saddle stitch; work and tumble form. Three parallel folds between pages 6 and 7, 4 and 5, 8 and 9, in that order. If saddle-stitched, sheet is creased by score rule inserted vertically on page 4, away from folio.



FIG. 44.—Fourteen page, same as Fig. 43; folds made between pages 10 and 11, 4 and 5, 8 and 9, in that order.

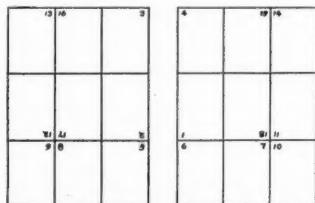


FIG. 45.—Eighteen page, side stitch; four right-angle folds between pages 2 and 3, 14 and 15, 10 and 11, 6 and 7, in that order.

make a sixteen-page parallel fold (two or more up) the sheet passes through the rollers, BB and CC, skips the others, and makes the final fold, parallel to CC, at the parallel sixteen rollers, FF; for a thirty-two-page parallel fold the sheet passes through BB, CC, and DD, skips EE, and makes the final fold parallel to DD at the parallel thirty-two rollers, GG. The parallel sixteen and thirty-two rollers are attachments. This is a "right-hand" folder, and its product can be duplicated by making right twists after each fold by hand. Parallel folds can be made on most machines by tipping the sheet in the rollers which are to be skipped, i. e., forcing the edge of the sheet between rollers without making a fold.

Many folds can be made on all types of machines which do not appear in the manufacturers' layouts. Special machines are made by different concerns, as, for instance, the double thirty-two, quad sixteen, etc., of the Dexter company. This concern also provides perforating attachments for its machines, which enable the binder to pull the two-up folded signatures apart and insert one within the other. Perforations are made at folds on nearly all makes of folders to eliminate buckling of sheets.

Contingencies frequently arise which tax the ingenuity of stonemans and bindery alike, as the folding of some unusual signatures such as: Ten, fourteen, eighteen, twenty, twenty-eight, forty pages, etc. To expedite experiments with these folds, the layouts which follow represent printed sheets, which should be reproduced on sheets of similar

FIG. 47.—Twenty-eight page side or saddle stitch (as Figs. 43, 44, 46-C). Three right-angle and one parallel folds between pages 26 and 27, 24 and 25, 8 and 9, 16 and 17, in that order.

proportions. Thus closer familiarity with this class of signatures may be acquired. These folds are in the accordion group, which includes also six pages, twelve, twenty-fours, thirty-sixes and forty-eights (these latter being standard layouts), and forms from which they are printed should be provided, where necessary, with folding guides (a short piece of hair-line rule in the center of margins) to indicate point edge of sheet should touch after folding. These irregular signatures are employed most frequently in side-stitched work in which blank pages are not permissible. Also some may be used as unbound folders. They can be converted into saddle-stitched circulars by extending the edge of the sheet beyond the folding guide a distance sufficient to permit the insertion of the wire staple in the odd leaf. Dotted lines in the drawings indicate

the relative distance edge of sheet should be advanced beyond folding point. Ten, fourteen, eighteen, twenty, twenty-eight, and forty page saddle-stitched circulars are not used because of the word "impossible." Folds of this character often prove valuable in running odd-size flat work in gangs. One circular in

this group, the twenty-page, introduces another type of form which, though only occasionally used, is classed with the standard layouts, and is illustrated in Fig. 46-A. It is composed of a sixteen-page work and turn form, the inner and outer halves of which are spread apart sufficiently to permit inserting a four-page "work-and-shift" jacket, consisting of pages 1, 2, 19, and 20. The form is first printed on one side of the blank sheet, but before backing up or "turning," it is unlocked on press, and the pages of jacket twisted as in

Fig. 46-B; the form is then relocked, overlay of jacket either cut out and adjusted to the changed condition, or a new overlay made, and work proceeds. Binding this circular necessitates jogging, two cuts on paper cutter, separate runs for jacket, and insert on folder, inserting, jogging for stitching, finally trimming. For the freakish twenty-page fold, Fig. 46-C, sheet is fed to press, turned and backed up, fed to folder without jogging, and jogged for trimming; ten fewer operations than required for the standard form.

A rare but ideal form is the "square twenty-four"—square because there are four rows of six pages each, measuring 4 by 9, or thirty-six inches, the vertical way of pages; and six pages, measuring 6 by 6, or thirty-six inches, the horizontal way of pages. With this layout, using 38 by 50 stock, another job can be printed and folded at the same time. This is illustrated in

press sheet representation, Fig. 49. The fold can also be used for a "double twenty-four" form, or a "forty-eight inserted" form. A valuable layout for experiments in combination forms.

Fig. 50 represents a press sheet of a thirty-six-page form which can be folded by hand in the regular way or upon any folding machine, making five right-angle folds.

These layouts should be sufficient to satisfy a student stonemans that investigation away from the plant along this line may result in the discovery of many untried but valuable quirks with modern printing machinery designed for general use.

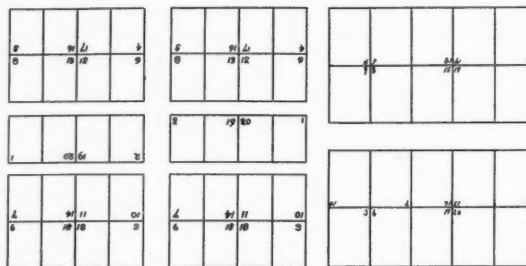


FIG. 46-A.—Twenty-page work, shift, and turn form. After printing blank sheets, center section is shifted as shown in 46-B, and sheets backed up. Straight four-page and sixteen-page folds.

FIG. 46-B.—Twenty-page side stitched folder layout. Two parallel and two right-angle folds between pages 4 and 5, 18 and 19, 16 and 17, 12 and 13, in that order. Can be saddle-stitched by scoring at pages 3 and 10, away from folio, same as with Figs. 43 and 44.

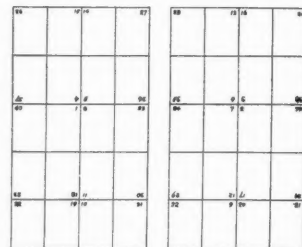


FIG. 48.—Forty-page, two accordion and three right-angle folds between pages 38 and 39, 22 and 23, 4 and 5, 8 and 9, 20 and 21. Side or saddle stitch.

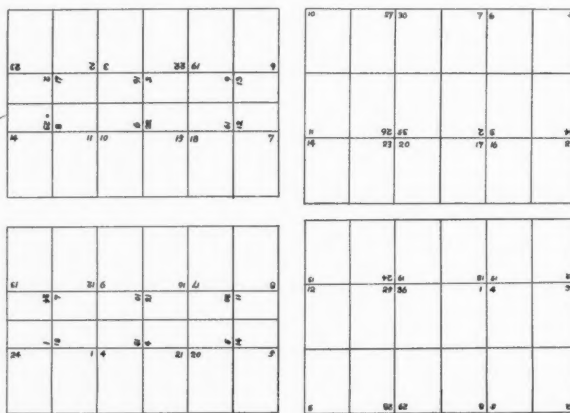


FIG. 49.—Square twenty-four-page fold, two separate jobs at same time; one a straight twenty-four page; one twenty-four page inserted signatures. Two accordion and two right-angle folds between pages 20 and 21, 2 and 3, 18 and 19, 12 and 13, large pages; small pages cut apart and inserted; side or saddle.

FIG. 50.—Thirty-six-page, five right-angle folds, made in center of sheet at each fold. Folios will indicate proper place.

A Plea for Craftsmanship Training in Printing

By FRED J. HARTMAN

Director of the U. T. A. Department of Education



THE United Typothetae of America stands unequivocally for an international school for the training of printing craftsmen such as the U. T. A. School of Printing at Indianapolis. A joint meeting of the executive officers and the committee on education, presided over by George K. Hebb, chairman of the committee on education, was held at Indianapolis January 19, to consider at close range some of the problems that have arisen in order to make this type of education more effective. The widespread growth of schools of printing in the United States and Canada was discussed. It was pointed out that the majority of these 2,000 schools or more do not in any but a remote sense contribute toward the training of the personnel needed in the printing industry. They are attached to public school systems for the most part, and the training is admittedly of a prevocational, cultural nature. There is a small number of schools in various sections of North America which have the backing of advisory committees of the industry that are doing an excellent piece of work in training apprentices. There are a few institutions of higher learning that grant college degrees in printing, but their efforts are in the direction of preparing for executive positions in the industry and for the training of teachers of printing. A recent survey shows that there is an imperative need for a school, unfettered by the old traditions of education, unhampered by modern educational frills, unhindered by local political and industrial conditions, that will serve as a central school of craftsmanship for the training for the printing industry.

For over twenty-one years the School of Printing at Indianapolis, of which T. G. McGrew has been the able superintendent for about fifteen years, has functioned as a school of the type needed. Being a pioneer in this field, the school carried on its work conservatively, but with notable success. If there be any criticism of the school, it could perhaps be focused in the charge that the United Typothetae of America has been too modest in the promotion of this important phase of its extensive educational program. It has hidden its candle under the bushel. The result is that the rank and file of printer employers know little of the real work of the school and the opportunities it affords them to get well trained craftsmen.

Let it be understood that the U. T. A. School of Printing has not lacked in financial backing, especially in the more

recent years. It is to the credit of the typothetae officer that a liberal allowance from the annual budget has gone directly into the school training program. In fact, it is only this year that an investigation has proved that perhaps a tightening of the purse strings will serve to call attention to a condition that can be remedied easily. It may be of interest to know that the budget for the U. T. A. School of Printing, not including the department of education and educational extension service at the Chicago headquarters, was \$56,328 for the last fiscal year. For the present typothetae year this has been fixed at \$42,762. Parenthetically it can be stated that the reduction is a step toward strengthening the instruction by eliminating production work which has interfered with the instructional program.

The condition that must be met has to do with the enrolment of a greater number of students. The statistics show that, during the past five years, there has been a gradual decrease in the number of persons taking the courses. It is hardly necessary to give the actual figures except to point out that seventy-two students were enrolled last year, and sixty-five received their diplomas. The average monthly enrolment of U. T. A. students was twenty-six. This is meager when it is known that the facilities will permit an enrolment of sixty-five to seventy-five students each month.

The war aftermath can be blamed to a large extent for the situation. The type of training and the unusual equipment fitted in with the government's program for rehabilitation of disabled soldiers so that, for several years, the enrolment

figures were inflated, quite satisfactorily, with this type of student. The bottom fell out with the disappearance of the need for this training. During this period, too, the employer was compelled to interest himself, more than ever, in certain phases of management education—cost finding, accounting, advertising, salesmanship, estimating—as a matter of immediate self-preservation. The classes for the most part were conducted in the local typothetae areas or by correspondence courses, sponsored from the Chicago office. From 1920 to the present time the department of education was forced by the exigencies of modern trend of apprenticeship to devote its full time to apprenticeship training, particularly the preparation of the extensive lesson material which is now in use. All these factors diverted interest from any real effort in building up the school of printing.

Another trying matter—serious from the standpoint of adequate housing facilities but gratifying as an experiment

The Job

*Whether the job be large or small,
Splendid or poorly paid;
Whether you come at another's call
Master or not of your trade;
Merchant, mechanic, stenographer, clerk,
Laborer, salesman, tell —
If the work's worth doing — at all worth doing —
It's worth doing well!*

*Whether the job be large or small,
If it's the task for you,
Get in your stride, or quit it all,
Struggle and strive to do!
Honest! Be square! Be not slipshod nor slick;
Urgings to idle quell!
For a job worth doing — at all worth doing —
Is worth doing well!*

*Whether the hours be short or long,
Lowly or not the work;
Whether you're ruled by task or gong,
Boss of the job or clerk;
Whether you labor with joy or await
Clang of the quitting bell;
If the work's worth doing — at all worth doing —
It's worth doing well! — EDMUND LEAMY.*

in a high school program for printing—is the large number of Indianapolis high school students that now make use of the U. T. A. printing school facilities. From a negligible number in the beginning, the high school printing students now outnumber the U. T. A. students almost six to one, and the condition is growing more acute year by year. The overcrowding, with its consequent strain on teachers and on equipment, has had a retarding influence toward encouraging outside students to attend. In fact, much of the space that should be given over to a larger U. T. A. student body has been utilized for housing equipment to take care of the high school students and to meet the demands for production work.

In spite of the lack of a definite promotional program, the diverted educational interests caused by the aftermath of the World War, the gradual overcrowding and strain, due to the growing popularity of printing as a high school elective, and out-crowding of students by equipment necessary to take care of the high school overflow and production work, there are about twenty-five hundred graduates, who were bona fide U. T. A. students, scattered over all parts of the world. There were thirty-five regular tuition paying students actually enrolled for the month of January. Some of these students are the sons of master printers who are taking the two-year general course to prepare them to take dad's place to carry on the business. Some are employees of representative printing firms sent by their employers to take an intensive course of a year, six months, or even two months, in special printing processes, such as design and layout, linotype, monotype, presswork, etc.

A not uncommon thing among these students is the high intelligence rating. A number of these men and women have had college and university training; the large majority are high school graduates; and most of them have had sufficient taste of industrial life to convince them that the untrained person has little opportunity in the printing industry of today. It is a new experience to some of them who have spent most of their training periods in the old-time institutions of learning to spend five and one-half days a week in the school and to be compelled to do outside study to keep up with the work laid out. That the type of training has an international appeal is evident by the following geographical distribution of the students since September:

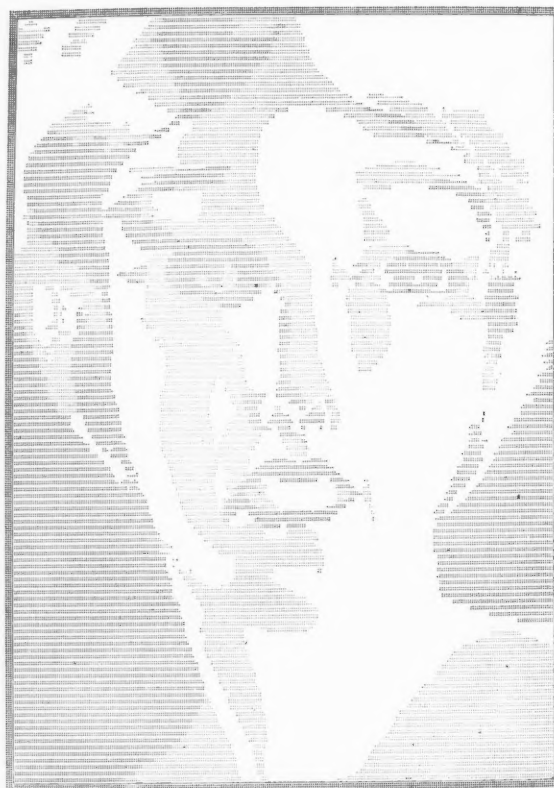
Indiana	11	Iowa	1
Illinois	4	Canada	3
Ohio	6	Pennsylvania	4
North Carolina.....	1	Michigan	1
Nebraska	1	New York.....	2
Missouri	4	Georgia	1
Massachusetts	1		
Wisconsin	5		45

The United Typothetae of America, through its committee on education, is committed to a program of education that begins with the apprentice and reaches to the executive. It recognizes that apprentices can best be trained by a close coöperation between the school and the industry or in the plant itself, under proper conditions, in the local areas. It does not see the need for a central international school for the specific training of apprentices. It encourages printing instruction in public and private schools by providing suggestions to school administration, helps to teachers, and a comprehensive system of reference and lesson material, consisting of the U. T. A. Typographic Library, standard text books on printing, Standard Apprenticeship Lessons for Printers, and management courses for the use of all interested in printing education. It holds that responsibility of the employer toward the education of his employees is one of encouragement, of direction, and guidance, furnishing of a trade literature that will serve as a basis for instructional material, and an advisory relationship with local schools of printing. In no sense does it attempt to control education or educational procedure.

When the statement is made, then, that the United Typothetae of America sponsors an international school for training printing craftsmen, the employer, through his organization, is taking over an added responsibility for a type of advanced trade training that can not be done by public schools and is only being carried on to a very limited extent by certain private schools. How long a trade association should continue to conduct its own school depends entirely upon how quickly and adequately this kind of education can be absorbed by organized education. It is certainly not necessary for many schools to embark upon the specific mission of training craftsmen. One school of high standing in the educational world, more or less centrally located, is perhaps all that is necessary at this time. The school at Indianapolis still continues to function as the United Typothetae of America School of Printing. What is needed now is that employers take advantage of the facilities of the school by sending selected employees for specialized training and by encouraging worthy prospects to become students. There ought to be a large waiting list of prospective students for the various courses offered.

Playing Cards

The earliest playing cards that exist are believed by a writer in the London *Evening Standard* to be German. The suits were hearts, bells, leaves and acorns. Italian cards, as early as the fifteenth century, had suits of swords, batons, cups and money. The English suits are based on the French cœur, trefle, pique and carreau. The trefle, or trefoil, leaf is an adaptation of the German acorn; the pique derives from the German leaf. The English clubs and spades are the French symbols called by names adapted from the Italian.



Another Sample of Monotype Artwork

This is the work of Lucille Straube, of Plasco, Incorporated, Los Angeles, and was submitted in an endeavor to "beat" the monotype masterpiece reproduced in the November issue of *THE INLAND PRINTER*. What is your opinion?

SPECIMEN REVIEW

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

ACKER PRINTING COMPANY, Springfield, Massachusetts.—Your "Hillcrest Park" book is one of outstanding excellence and character. The printing of the 133-line halftones on rough paper is excellent—better than we would think possible—and gives an excellent representation of a difficult subject to illustrate, namely, marble. The cover, printed in silver and embossed on white stock, is in excellent taste and its simplicity and dignity make it forceful and impressive. The lettering of the title and the manner of its execution contribute to the excellence of the book.

WORTHY PAPER COMPANY ASSOCIATION, Milton, Massachusetts.—The new package of specimens contains unusually interesting typographical work, printed in pleasing and effective color combinations. They are an inspiration to do better work and a great help, no doubt, to the many typographers and printers who receive them.

PERRY HIGH SCHOOL PRESS, Pittsburgh.—It is unfortunate that you have such poor type faces, because many of your specimens would be excellent if set in one of the better fonts, like Caslon, Garamond, Cloister, or Goudy. The Century Expanded, your only light-face roman, is one of the most legible of faces, but it is also one of the most severe and mechanical, lacking that grace in design so essential in a good display font. The bold of this style, used largely for important display lines, is even more unsatisfactory than the light. These fonts, with an inferior Old English, constitute your type equipment, but, don't misunderstand us, it isn't the number of fonts you have, but their quality that is detrimental. Hal Marchbanks, one of the best commercial printers in America, does most of his work with Caslon Old Style (No. 471, with long descenders); he also uses Kennerley, but until the latter font came out he executed practically everything he did in Caslon. A few display lines in one of the best Old English faces, Caslon Text, were sometimes used by Marchbanks to add color and variety. The hanger, "At the Rainbow's End," would be a great deal better if set in a stylish roman of good weight, like Kennerley or Cloister. In view of the strength of the rule and border, Caslon would be rather weak. The design would be improved considerably if the panel containing the title and the poem itself were raised somewhat. The space gained in the lower panel could be used to fine advantage by adding one-point leads between the lines, which crowd each other uncomfortably. Close spacing is especially bad when lines of display crowd each other, as they do, for example, on the card for the sophomore party. If the second, third, and fourth lines were opened up a bit, this card would be a great deal better. Refer to the Typography section of the December issue of THE INLAND PRINTER and read the article regarding the use of hyphens and other points in

squaring out and lengthening lines. That is another fault in the card in question. Furthermore, any job looks bad when the wider lines are near the bottom instead of the top, where they balance a form properly. On account of the lightness of the border around the initial on the hanger "Boy Wanted," and the large amount of space around the letter, the initial appears to stand out in space—too far from the rest of the word it begins.

H. D. L. NIDERMAIER, Bristol, Tennessee.—We do not like the initial on the folder, "Synod of Appalachia"; it does not harmonize with the border and shows too much white space around it. The form, however, is very satisfactory otherwise. The

remaining specimens are excellent; the title and cover page for "Mastering Today's Competition" are especially good and illustrate the close typographic relationship that should exist between the two pages.

THE KENNEDY-TENBOSCH COMPANY, San Francisco.—Your booklet, "San Francisco," mounted on a sheet of the same stock as the cover of the booklet and printed in the same color combination, is one of the most attractive and interesting specimens of the current month. The mount not only insures the rather small booklet from being overlooked, or put aside, but has display value and serves besides as the mount for an illustration tipped on the third page. The item is really very impressive, typography being of your characteristic high standard.

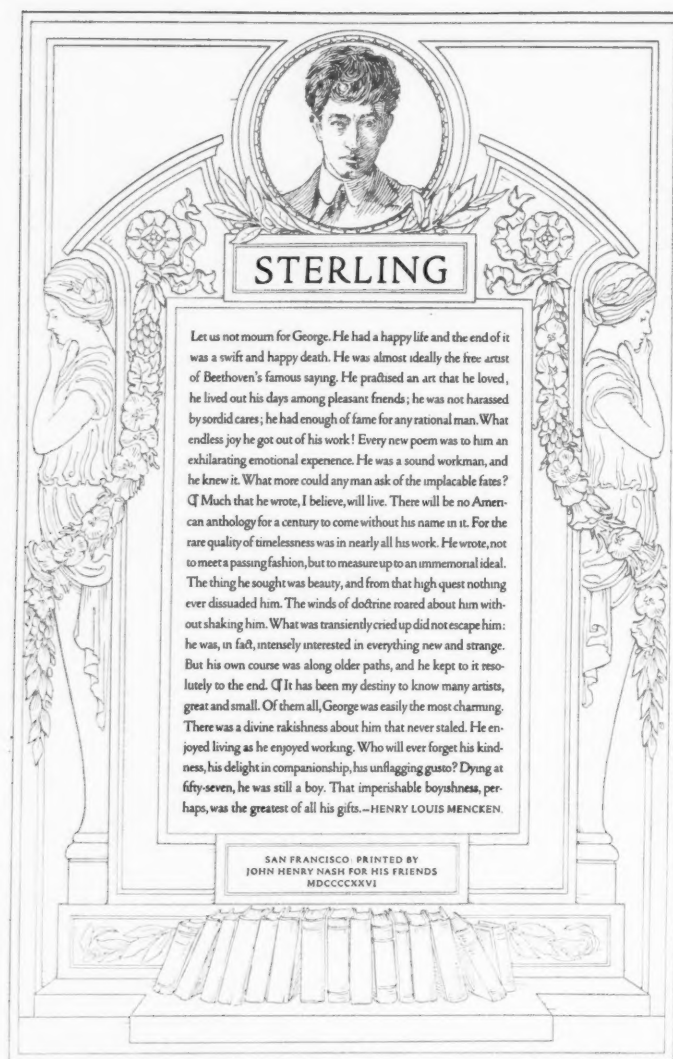
B. BARRINGER, Kalamazoo.—"Fine Fishing Tackle" is a good catalogue, the cover in colors being especially attractive. Since you asked specifically about the typography we are glad to state it is above the average for books of the kind. The type used for the body, an old-style roman of open and legible face, is very satisfactory. The headings in Bookman are a good choice. Illustrations in most catalogues we receive show they are old—those in this one of yours do not, so, if they are old, the fine manner in which they are printed means that much more credit for the pressman. Next time you reprint the catalogue you should set it in two columns. In the full-page measure the lines are too long, and reading is more difficult than it should be. Where, as alongside a cut, the measure is little more than that of one of the columns in the suggested two-column arrangement, let it be that way. You will have saved the situation with respect to the matter in the full measure being too long. As you do not and can not hold to one measure throughout, variations necessary under the suggested plan would be no more objectionable than they are now.

THE BUCKEYE PRINTING COMPANY, Spokane.—We appreciate the fine words in your letter and would have enjoyed listening in when you spoke at the Ben Franklin dinner. Some of the letterheads you submit are full of character and impressive and attractive. The one for the Spokane Amusement Guide Company is especially good. We are not at all afraid to go on record with the statement that the heading for the local gas company which you prefer is better than the customer's choice. For one thing, type harmony in yours is good, one face only being used—Copperplate Gothic. Although not real artistic, it is a very satisfactory one, considering the nature of the business, whereas four wholly different styles are used in the other. Some of the other headings, all of which, by the way, are well arranged, are weakened by mixing faces. If more than one face is used in a letterhead they should be closely related, but only one is necessary. You should

Yo-ho for the Spanish Main!



Unusual and striking folder title page by Vincent Steer, typographer, London, the original of which is in yellow-orange and black on cream-tinted stock. The type face, Satanick, is one brought out some years ago as a result of the developments in typography instituted by William Morris, being an adaptation from the Troy face. It has unusual merit when appropriate, being decidedly characterful now that it is seldom seen.



The original of this memorial is 12½ by 19 inches and printed in deep brown and black on paper of a harmonious tint. By John Henry Nash.

remember that in one style of face there are the variations provided by the use of caps. and italics with the lower case.

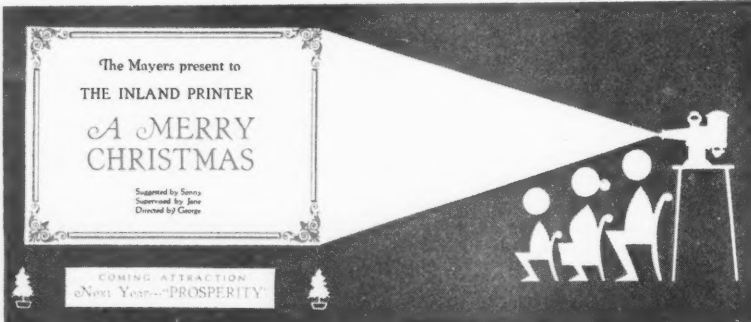
OSCAR F. WILSON, Rockford, Illinois.—*Proof No. 7*, containing a series of your newspaper advertisements, is excellent.

SMITH & MILES, Sydney, Australia.—Considering the small size of type used for the text of *The Proof*, the text matter should have been set in two columns. The lines are now too long for easy reading and good appearance. The effect in two columns would also be more interesting. The display work is very good, but there is too much space below the initials.

JOHN A. BRIDGON, Rochester, New York.—The Christmas folder for The Briddons, the major display of which is in Civillite, is very good, although the illustration-ornament in gold bronze would be better if in some color, like, for instance, deep green or brown.

THE GATEWAY PRINTING COMPANY, Haines City, Florida.—The blotter titled "Eighth Wonder of the World," through a slit in which a short slug is inserted, is effective. Blotter would be better in

design if the title were set in a full line in regular instead of condensed type. Being short, the effect



Catchy greeting card by Mayer Publishing and Printing Company, Pittsburgh, the idea of which is evident. Original in black, red, green, and gold on white paper.

of the form as a whole is unbalanced on the left, especially since the slug is inserted at that side.

S. W. HAYTER, London, England.—"The Silent Orchestra," a folder issued and executed by you to advertise your services as typographer, is unique and effective in theme and unusual and excellent in appearance. It adds a luster to the craftsmanship of typography; typography, illustration, layout, printing, and paper combine to the best possible effect. For the benefit of other readers, we quote the opening paragraph of your text, which gives an insight into character of the whole. "A sheet of paper is its stage and the wide world its audience. Its members are few in number, but when they perform together millions are moved to action by the power of persuasion. This orchestra breathes life into the silent symphony of printed salesmanship. Its music is the sound of color and contrast and emphasis, and the extent of its influence depends largely upon its harmony of tone. There must be no discordant note. To assemble this orchestra—to group together type and ornament and illustration into one homogeneous whole—this is an art in itself. It is the art of typography. And typography is the soul of printing."

TYPOGRAPHIC SERVICE COMPANY, Los Angeles.—"G. Bernard Shaw Declares" is an impressive advertising folder. Like most of your specimens, it is spicy and original in treatment.

M. L. BATH COMPANY, Shreveport, Louisiana.—The cover of the booklet titled "Milestones" is distinctive and impressive. It is unusual in design, although, with so much color in the form—the building illustration being only blind embossed—it might be criticized because the building doesn't stand out enough. The inside of the booklet is not in keeping with the outside; it is less than the cover leads one to expect. With all the lines of type above the center and only the light ornament in weak orange in the lower part, the title page is decidedly overbalanced. The address lines, if placed near the bottom, would give an effect of good balance which the page lacks as now arranged. The main lines would stand out better, because there would then be less in the way of counter attraction to draw the attention. In fact, we consider the size of the page justifies setting the name line in somewhat larger type, but to use larger type would involve setting the name in two lines. If anything, this would improve it, even if set in the size now used. As a rule the initials throughout the text have too much white space around them, the indentation of the second line alongside being too great. An initial instead of standing out in space—isolated—should give the effect of being a part of the type group. The page border would be better if it were plain rule all around; not that we like plainness, but because the breaks in the rule for the introduction of the ornaments spot the page and make it appear to lack unity. Although the large halftone in the center spread is somewhat weak, others are well printed; indeed, until we came to the spread we were thinking the printing was the best feature about the work.

LEVER BROTHERS, Petone, New Zealand.—We can excuse the ornaments at the ends of the short lines of the two paragraphs on your Christmas greeting folder, but not the rules separating the first paragraph from the second and the second from the signature lines. If these rules, which make too much ornament, were omitted, and the two paragraphs pulled together with a little more margin at the top, the item would be very good, although the geometric squares used at the corners of the panel containing

the initial are not pleasing. With considerable rule already in the job the best taste would be to use only a plain, unpaneled initial.

CARL J. H. ANDERSON, Philadelphia.—A number of the specimens in your latest package have already been reviewed, some of them reproduced. *The Franklin Crier*, the house-organ of the Franklin Printing Company, is one of the finest printers' publications we have seen. The typography is beautiful and correct, and is so varied in different issues that each is fresh and unusually interesting. Quality papers, consistently used, contribute to the character of the *Crier*. The Christmas issue, bound in boards covered with a decorative paper in black and gold, is especially attractive. Two interesting examples of your work are being reproduced both as a tribute to your craftsmanship and in the belief that they will interest and help other readers. The small announcement cards are unusually effective and also quite distinctive.

THE KABLE BROTHERS COMPANY, Mount Morris, Illinois.—Your book of type faces is one of the largest and most useful from the standpoint of the user that we have seen. One of the weaknesses characteristic of most type books is the inadequate amount of the different faces and sizes provided; also that seldom does one find the fonts shown in actual use. Your book scores in both respects. Display sizes are shown at the end of the showing of each body size and in the back page of the book. Made-up magazine pages, with cuts sometimes and appropriate and harmonious heads, predominate, of course, because your specialty is publication printing. The page size of your book is large enough to show the magazine pages as they are, and typography and makeup are in all cases in excellent taste. The hard binding, covered with cloth, is of loose-leaf form to permit the addition of new pages from time to time. Workmanship throughout is excellent. The book is something of which you may feel proud.

LOUIS A. BRAVERMAN, Cincinnati.—Your specimens, mostly paper sample books and folders, are



December
1926

VOL. V
NO. VI

Comptd, Printed and Published by
Times-Mirror Printing & Binding House
1930 SOUTH BROADWAY, LOS ANGELES

At the left, one of the handsomest house-organ covers we have seen, but which to be appreciated should be seen in the original, printed in black, brown, and gold on dull green stock. The title page of the same issue (at the right) is consistent and reflects great credit upon the art department of the Times-Mirror Printing and Binding House, Los Angeles.

striking and characterful in appearance. All are quite consistent with the high standards of your own work and that of the Procter & Collier Press. The booklet for the Gruen Watch Makers Guild, "The Guild Emblem," is an especially handsome piece of publicity, wholly suitable to represent the publicity of the manufacturer of one of the best grades of watches produced.

JOHNSON PRINTING AND ADVERTISING COMPANY, Dallas.—Folders, booklets, etc., mostly for the Brookside real estate development, reflect the atmosphere the advertiser in his copy attaches to the homes and estates offered. Art, layout, typography,

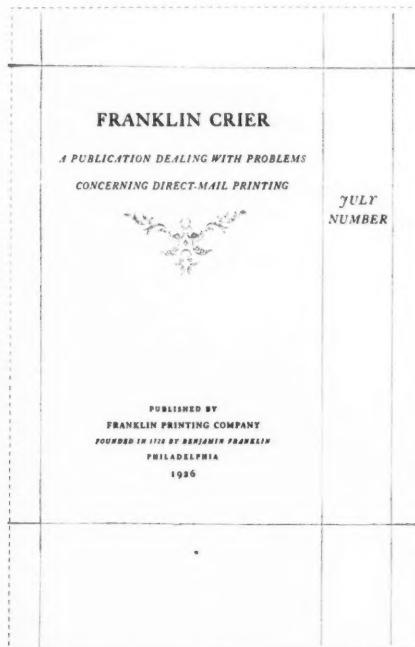
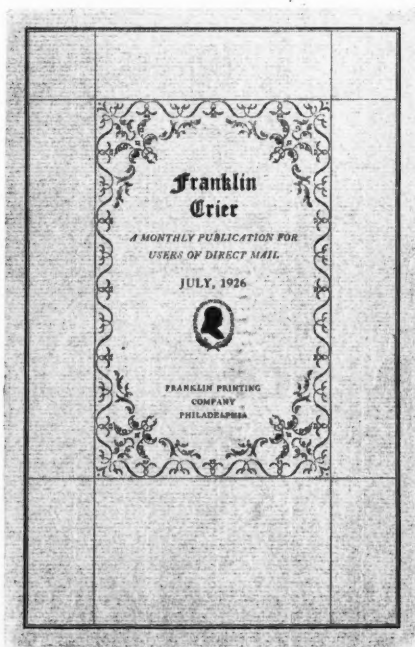
papers, and printing are excellent; the customer could not have obtained better printing and advertising for his purpose anywhere. The book for the Halaby Galleries, interior decorators, is likewise appropriate as well as essentially high grade. The illustrations in color throughout the book are an achievement of which you and your pressman as well as the customer may feel very proud. Dallas is one of the most enterprising and up-to-date cities of its size in America. The character of the advertising and printing is an index to the character of the business enterprises of a community. While the *Southwestern Automotive Journal* isn't handsome

like the commercial specimens referred to, due entirely to the fact that the type faces are not attractive, it is consistent with the better-than-average publication of similar class. In view of the fact that the finish of the paper is none too high, the presswork is excellent.

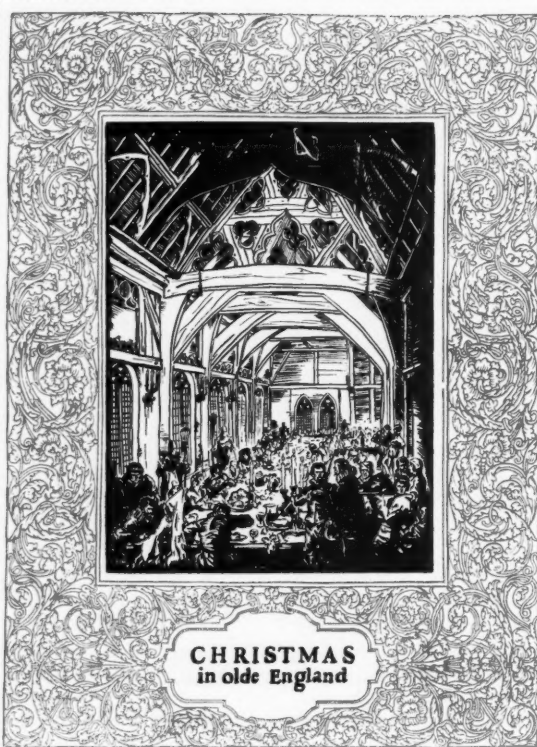
THE BURKHARDT COMPANY, Detroit.—*The Burk-Art Magazine* for Christmas, 1926, is high grade in every particular; it is also decidedly interesting.

Lawrence Journal-World, Lawrence, Kansas.—Being a native of Kansas, the writer is mighty proud to learn that the relatively new department of design at the University of Kansas won all three prizes offered by a prominent rug manufacturer for designs to be used for Wilton rugs. The Christmas cards executed by girl students of the department, some reproduced from pen lettering and design and others from wood cut, reflect talent and taste. Some of the lettering, notably that of the Misses Oles, Bonnine, and Parry, demonstrate understanding of the early writing in manuscript books. Your part of the work, the printing, is excellent; the colors painted in by hand are in good taste, appropriate, and pleasing. The clever university campus map, drawn like a bird's-eye view and showing the different buildings quite accurately and in their proper locations, is unusual as well as excellent.

OLSEN PUBLISHING COMPANY, Milwaukee.—The broadside, "Color and Its Most Effective Uses," is



Cover and title page of another of America's great printers' house-organs, that of the Franklin Printing Company, Philadelphia. Carl J. H. Anderson, the typographer of the company, submitted other examples of his work, all of which are of the highest grade.



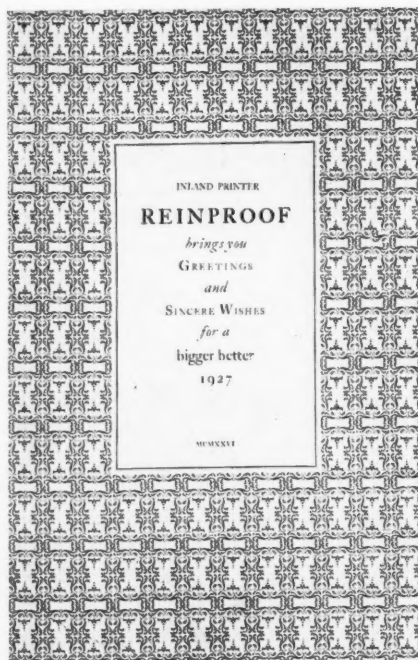
Handsome greeting folder of Patterson & Sullivan, Incorporated, San Francisco. The type of the third page, reproduced at the right, is the Poliphilus face, an adaptation of the beautiful font of Aldus Manutius.

attractive and impressive. It not only demonstrates the value of color, but, through the excellence of the manner in which the various illustrations in four-color process are executed, we are sure will develop a larger use of color on the part of local advertisers. The printer who advocates color illustrations benefits his clients more than himself. It is service of the best sort.

Koss, MORGAN & BROOKES, Chicago.—"A Matter of Community Pride" is a beautiful booklet in which typography, layout, and particularly presswork are of the highest order of excellence. The cover, on which the title in an attractive specially drawn panel is tipped onto the cover stock of pleasing soft texture and color, is particularly handsome. The book demonstrates your ability to undertake the finest commissions.

CORVALLIS PRINTING COMPANY, Corvallis, Washington.—Some of your specimens are excellent, and all of them are relatively good. The Christmas greeting for the Theta Delta Nu fraternity is particularly interesting and attractive. In layout and typography the book of "Verses" is also very good, but the red is too strong or the green is too weak; balance in tone throughout the page is uneven as a consequence. In view of the rather dark color of the stock for text pages we would bring about the desired balance by strengthening the green. We do not like the inside pages in this brown color and the cover a brilliant but much lighter pink. White paper for the inside would have been much more satisfactory and harmonious; if it were used, the green, as printed, would be strong enough, and with the red lightened the effect of the book would be more attractive and appropriate. The inside pages of a booklet should be lighter than the cover. While the gold bronze on the cover is somewhat too heavy, the petition booklet for the Alpha Chi Rho is satisfactory, the inside being quite pleasing, although the halftones are not always as clear and clean as they should be. Printing on dull-coated stock is always a problem unless the cuts are etched extra deep. The cover stock is darker than we like; it is always difficult to make printing ink show up well on deep colors of stock. If the

ornament at the bottom of the type group on the cover were lowered just a little the design of the page would rate high; as placed, it has the effect of crowding the type just above it too closely.



The covers of the house-organ of the Rein Company, Houston, are always characterful. On this one the text is a personalized greeting, in which the name of the publication stands out and serves as an appropriate and effective title. The original is in green, red, and black on white stock.

The Christmas celebration in Olde England was not a brief affair as it is today. The feasting and jubilation continued through the winter solstice from December 16 for 12 nights, and sometimes to New Year, or even to Jan. 6.

At this time, feuds of rival lords and humbler folk were buried, and even the perils of foreign invasion forgotten, as, witness, the sad fate of good King Alfred in the midst of his court's high revels in December 878.

when the Danes swooped down, cut his army to pieces and forced him to hide as a fugitive. But Christmas Eve was the high point in Olde England's celebration. All day long the garlanded maidens went singing from door to door. "Vespel"—("be in health") they cried; extended the Wassail Bowls of spiced ale, and received in exchange gifts of beads and ribbons (the origin of the Christmas gift). Every vassal,thane and villain was bidden to the Yule feast in the manor house. And whether bidden or not they came. It was the custom of the time. From pigsty and from sheep fold they expectantly drifted toward the festive place to share in the holiday bounty of their betters. Even those furtive folk who lurked in forest depths, perhaps ostensibly burning charcoal, emerged from their burrows and relied upon the Christmas spirit

to gain them respite from their poaching sins. Varlets all were they yet the most lowly gleaned a bellyful from off the rush strewn

floor and watched wide eyed while at the groaning board friend and foe sat side by side, gorging the roasted ox, deer and boar, and pledging each other with tankards of spiced ale and mead. At last, amid

joyous shouts, came the horses dragging in the yule log—the huge root of an ancient oak. Tankards were lifted as the yule log passed down the hall, and the minstrels rose and sang verses in praise of the Yule-tide, the King, the host and the guests. The tipsy feasters scattered coins and food about and instantly to their delight minstrels, villagers, servants and dogs started a mad scramble for the money and tidbits. In an inextricable mass they rolled about the floor, pulling and tugging, biting, punching and kicking, while the diners roared with laughter. The Yule log was burned while "Yule doughs", Christmas cakes, were passed around and eating and drinking continued with renewed vigor until one by one the guests dropped off and snored at the boards. The fire burned low, the frigid touch of the winter dawn awakened them. With bleary eyes and aching heads they staggered home to sleep off the effects of the feast.

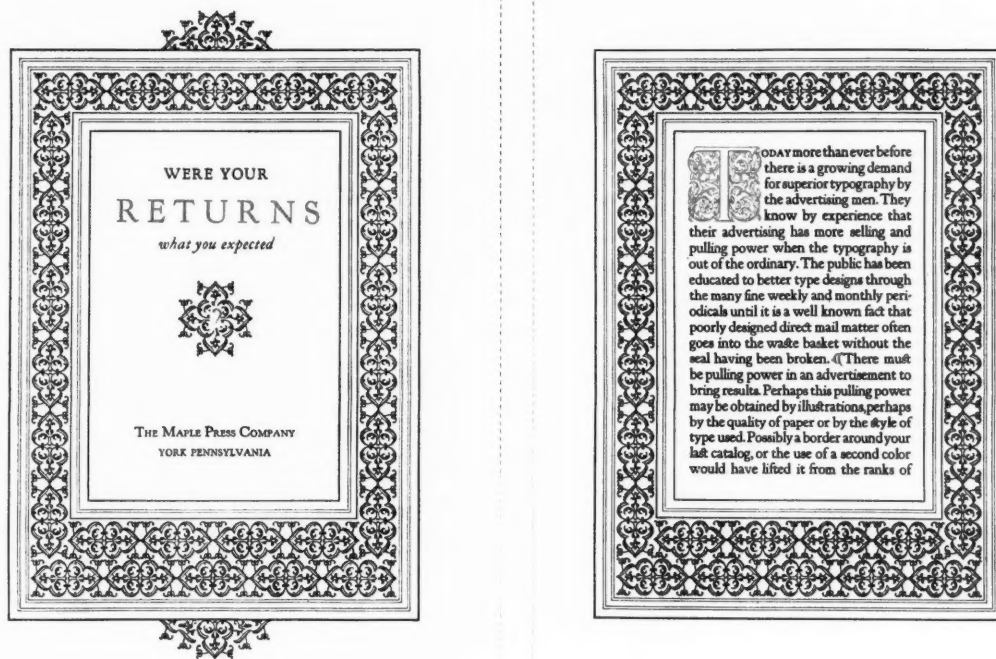
JAMES E. MASTERSON
235 Pine St. San Francisco

JAPAN ADVERTISER PRESS, Tokyo.—It is quite an unique experience to receive specimens for review from Japan, especially when some of them are in English, and in types we use here. Particularly interesting and impressive is the folder about the American Lincoln car. Illustrations would not seem out of place in the advertisements for the car in any one of the better American magazines, although the accompanying text is set in Japanese characters. The annual reports of the Toho and Tokyo electric light companies (in English) look just like the reports of our own big public utilities, and on one of those you submit we find one of our latest type faces, the popular Garamond. Most interesting, however, is the folder of the Japanese Government Railways relating points of interest in your country. The text being in English, and interspersed with halftone cuts, the appearance of the inside is no different than that of similar items issued here, but the illustration on the cover is in the technique and coloring so characteristic of Japanese art. It charms because of its distinction among the arts of all countries. The workmanship is very good, and we thank you for the satisfaction we have derived from looking over these interesting items. In the booklet, "Thoughts," where quotations appear in English and Japanese alongside, the underscoring of the title line on each page is detrimental to appearance. It is true that in view of the open character of the composition there is need of more body than the Cheltenham Old Style italic provides, but that might better be supplied through the use of a slightly heavier face of type, possibly a somewhat larger size.

THE CRAFTSMAN PRESS, Oakland.—The Derge Christmas card, printed in flat masses of color and roughed, is striking and unique in design and remarkably well printed.

ROBERT F. LANE, Santa Monica.—The "Columbus" poem by Joaquin Miller, executed as a leaflet by two of your students, Howard Swift and Howard Batchelor, is commendable, considering the limitations of the equipment and the boys' experience. It is too bad there were not six instead of five verses in the poem, for, with the last one in the center and under two

folded



Two pages from an effective folder by Howard N. King, of the Maple Press, York, Pennsylvania, featured by an unusually effective combination border, which is, moreover, in perfect harmony with the type face used. Printing in red, brown, and black on dull white antique laid stock.

other stanzas, the form doesn't balance well. In consequence of the narrow width at the bottom, the margin there is wider than necessary, and since there is too little space above the heading and under the wood-cut illustration, we suggest more space there, throwing the whole type of the page downward. A little more ink would have helped the appearance of the form; the heavy masses of the wood cut show white specks where the pores in the paper appear, and the printing of the type is also pale.

THE BROTHERS JOHNSON, San Francisco.—Your interesting essay on books in the form of a leaflet issued as a New Year keepsake is beautifully executed in a characterful type face and handsomely printed in blue, red, black, and gold. As the reproduction demonstrates, this item smacks of the earliest printing and has a flavor suggestive of the first printer, Gutenberg.

TYLER STREET SCHOOL, Boston.—Small specimens submitted by you are in good taste, the greeting folder for Mr. Rich being particularly neat and attractive. The program folder, "High C Night," would be improved if there were a little more space between lines on the title page; related lines crowd each other too closely. As a rule, we do not like underscoring under running heads as at the top of the inside pages of this folder; but the effect in this case is not particularly objectionable.

H. D. WISMER, San Diego.—The Frye & Smith greeting blotter is effective in every way.

THE BLAKELY PRINTING COMPANY, Chicago.—In utilizing the December-January issue of your house-organ, *Four-Eighteen*, for reprinting Lowell's "The Vision of Sir Launfal," you have brought your firm to the attention of prospective clients in an unusually effective way. In addition, there is the excellence of the typography, printing, and paper, a very fine cover stock of pleasing color and good weight being used, imprinted with an effective design to impress recipients with your ability and facilities for doing high-class work.

FRED H. SAUER, Houston.—The greeting folder, the first page of which is in Latin with

the greeting itself in English on the third page, is unique and attractive and is especially appropriate for the Christmas season.



Leaflet 734 by 12 1/4 inches, issued as a keepsake at Christmas-time by the Brothers Johnson, San Francisco. Original in black, red, blue, and gold on India tint antique suggests the Gutenberg Bible.

TODAY more than ever before there is a growing demand for superior typography by the advertising men. They know by experience that their advertising has more selling and pulling power when the typography is out of the ordinary. The public has been educated to better type designs through the many fine weekly and monthly periodicals until it is a well known fact that poorly designed direct mail matter often goes into the waste basket without the seal having been broken. (There must be pulling power in an advertisement to bring results. Perhaps this pulling power may be obtained by illustrations, perhaps by the quality of paper or by the style of type used. Possibly a border around your last catalog, or the use of a second color would have lifted it from the ranks of

PRUMYSLOVA TISKARNA, Prague, Bohemia.—"O Amerických Tiskárnách," which pertains to printing plants and equipment in the United States, is an unusually fine book. The hard binding with a covering paper of unique pattern and coloring (yellow and green), on which the title label in black on green stock is tipped, is very fine. The typography of the text in Garamond, with essential accents added, is beautiful, but the best of all the excellent features is presswork, the halftones being well high perfectly rendered. No better work is being done in any country.

CASS TECHNICAL HIGH SCHOOL, Detroit.—"Girl Reserves," a program booklet, is a fine job of type composition in all respects save one; the exception is the title on the cover, set in italic capitals. The slope of the italic caps is so pronounced and the variations in slope between different characters so great that the effect is bad whenever they are used. On account of the variations of slope referred to, spacing of letters is made troublesome and good letter-spacing is sometimes impossible. Consider the natural space between the letters "I" and "R" in the first word, which is small, and that between "V" and "E" in the second. Due to the exceptional amount of white between the last two letters, space must be added between the first combination in order that spacing will appear even in the finished line. While some letter-spacing has been done, and the effect is better than if normally set—i. e., without letter-spacing, there are still variations, as witness the space between the "I" and "R" and the "R" and the "L" at the end of the first word. If italics were considered desirable for the line, then you should by all means have used lower-case, the slope of which is not so pronounced. The contrast in direction of lines as compared with the page as a whole is not so objectionable in lower-case italics as in capitals. The cover design is set a little too high on the page. The inside pages, as stated, are attractively set, but as the presswork is not up to standard the effect of the composition is not as good as it might have been.

THE AMERICAN BEAUTY PASS BOOK AND COVER COMPANY, Dallas.—Your booklet on embossed covers that give the effect of leather is very attractive. The reproduction of school annuals and other books on which your covers have been used constitutes a very effective advertisement. The rule across the top of each page of text crowds the type below too closely and creates an effect of crowding in the pages. Even in addition to that, the type appears crowded, so we suggest, if you reprint the book, the advisability of boiling down the copy so one-point leads may be added between the lines.

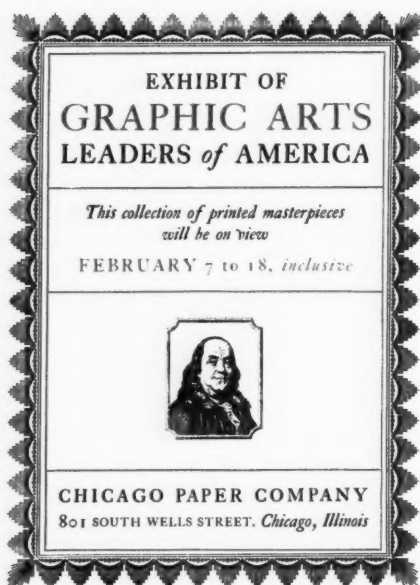
J. E. SINCLAIR, Clarksville, Tennessee.—You made a marked improvement in the guest card for the local Rotary Club, and it demonstrates more than anything one might say that the foundation of good typography is good type. The arrangement of the lines is identical in original and resetting, but the condensed block-letter used for the main display of the former at once removes every chance

improved, particularly if the group were moved above the center of the page. A group of type centered on a page appears low, due to an optical illusion, which accordingly makes the page appear unbalanced. If a group is moved just enough above the center to overcome the effects of this illusion the appearance is monotonous because of the equal spacing. It is desirable, therefore, to place such groups about three-fifths the way down the page. The third page also suffers from crowding. The effect of the first line being one of the shortest of the page makes the page ungainly in contour and also unbalanced. The heaviest, as well as the widest, portion of a design should be at or near the top of a page; the effect should taper downward in general and not upward, as in this instance.

FRANK J. DUFFY, New York city.—Assuredly, it is better to confine a small form like the invitation for Mac's cafeteria in one series of type. While it is possible to combine type faces to good

giving Day menu is clever and interesting. The cut-out porthole of a sub, through which a jolly Jack Tar (printed on the first inside page) may be seen munching a drumstick makes one's mouth water. As an appetizer this menu must have started the feed off with a zest. The title page is likewise effective, though some of the units of the border do not come up as close as they should. The square units used as dashes between the heads and items of the menu on the inside pages detract measurably from their appearance. After all is said and done, there is no better division between parts of a typographic page than white space. With the squares eliminated some of the space gained could be introduced between the items of the menu, which are too closely spaced.

DONALD LIGHTBOURN, New York city.—Except for the use of the spotty ornaments, your Christmas card is very satisfactory. It is wrong to insert an ornament in the midst of a sentence just to



Folder title composed in a manner suggestive of another day and which, in consequence of that, has charm as well as attention value. Original in black and brown on laid stock.

of rating it a good piece of work. Besides, there's the contrast in shape between the condensed and extended forms in the heading. In chaste Caslon Old Style italics, your resetting has the effect of dignity and beauty essential in an item of printing that is to properly represent a worth-while organization of high-class business men. The blotters and envelope stuffers are either good or fair; the best of the lot is "Your Home Town Printer" or "Happy New Year." However, these two, as well as others, are materially weakened by the fact that the short final lines of paragraphs are filled out with colons. Since these points are much lighter in tone than the type, also so different and so widely spaced, they do not adequately and satisfactorily fill out the measure. In the December issue of this magazine the Typography section contained an article decrying this really nonsensical practice, which is indulged in by too many compositors.

JAMES H. CRIMMINS, Newmarket, New Hampshire.—The second page of the folder for the local national bank is weakened by too great use of ornament, particularly because the ornaments are not pleasing. If type only appeared on the page, with perhaps a small ornament or short dash between the two items, the page would be greatly

effect, and that means the two or more faces used must be related in design, the safest plan is to use the single series. The best printers do this. The resetting you were forced to make, in which almost all of the nine lines in the form are in a different face, is atrocious. First of all, the type faces are old ones, such as better-grade printers do not use, and, in the second place, there are such great variations in design and shape that the effect is anything but harmonious. The original set by you in Cheltenham Old Style is harmonious, and, although not as effectively displayed as it might be, it is not offensive and is readable. Your form is a little crowded between lines; if some of the important ones were set off by the introduction of more space the effect would be strengthened and the crowded appearance largely obviated. But the other arrangement is much more crowded. Keep on reading the trade papers and get some of the good books that are available on the line of work you have chosen, and you'll get there. You have considerable native taste which is more than can be said of hundreds who have been printing twenty years or more.

GEORGE T. HEAD, United States Submarine Force, Pearl Harbor, Hawaii.—The cover of the Thanks-

Black Type that is BLACK

Atlantic Printing Company
Seaver-Howland Press
470 Atlantic Avenue, Boston, Mass.

Title of broadside issued by the Atlantic Printing Company, Boston, to advertise Cooper Black. Original in orange and black on goldenrod cover paper. It is an effective piece of printed advertising.

fill out a line, as you have done after the word "jollity." Such a use of spots halts reading and makes it difficult for the reader to get the sense of the message.

THE FOSS-SOULE PRESS, Rochester, New York.—"The Voyage of the Good Ship Printing," in which you relate in an effective way the fact that specimens of your work were selected for the Graphic Arts Leaders Exhibit, is a handsome and impressive brochure. All details are handled in the best manner.

COLLIER C. KIRBY, Durham, North Carolina.—Specimens submitted by you are high grade in every important particular. The cover design for the "Minutes" book of the Woman's Auxiliary, which, as is appropriate, is of dignified appearance, would be improved if the type group were lowered. Although not serious, the page is top-heavy as a result of the high position of this group. The more important reason for lowering the group, however, is to effect a better distribution of the white space; in view of the large amount of space between the groups, the type at the top crowds the border too closely. The distribution of white space is not balanced. Good type faces and pleasing and effective arrangement characterize your work.

The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

Photolithography and Offset Lithography

Part XXV.—By FRANK O. SULLIVAN

NINETEEN HUNDRED AND SIX AND NOW.—Twenty-one years ago next May the first successful offset press was installed in New York city. In the fall of the same year the first Harris offset press was installed in the plant of the Republic Bank Note Company, Pittsburgh, and is still in operation. Since that time offset presses have multiplied almost as fast as "the sands of the sea," and today there are about two thousand presses in active operation in this country and Canada.

It was in 1906 that Frederick Sears, a noted English lithographer, made this prophecy: "Lithography has its day to come with the mechanical processes, and halftone blocks will be relegated to their proper place. What a vast amount of business has the chromo lithographer lost since the introduction of the three-color process, and how much is still wanted to make that process perfect! Still, with the negatives made for lithography, and an addition of two or three printings, what finer results could be obtained than at present? I have no doubt whatever that three-color lithography, with an additional printing or so, is the coming process, and every lithographer should work to that end and try to get a little of his own back."

Fortunately, Mr. Sears lived to see the offset press come into active use, and in one of his last articles paid a glowing tribute to Ira Washington Rubel as the pioneer in offset lithography in America and England. What strides lithography has made since then! From a dwindling business of seventeen million dollars (the total output of all lithographing plants in the United States in 1900) to a total of over three hundred millions in the past year is a record accorded to no other branch of the printing art.

In 1908 Joseph Goodman, another English lithographer and writer, wrote: "One of the most remarkable and potent developments of modern lithography has been the new 'rubber offset' printing methods, in which the printing is effected through a secondary operation by means of an india-rubber blanket. The new appliance which accomplishes this is known as the 'offset machine,' and comprises three cylinders, as against the one cylinder of the orthodox flat-bed machine of lithography. One cylinder carries the working plate with the printing image upon it, and another cylinder carries a rubber blanket stretched tight upon its periphery. It is upon the surface of this rubber that the impression is taken from the printing plate; this impression is then transferred to the sheet of paper by means of the third cylinder, which takes each sheet

separately, and presses it into printing contact with the ink impression taken up by the rubber-surfaced blanket of the second cylinder, and thus the printing is thereby accomplished. On the American continent these presses are being so well patronized that no less than four separate engineering firms are building them there. In England, the success of those already running, and the prospect of an extensive adoption of them through the trade here, have already induced two firms to build them on British territory."

It was just about this time, perhaps a year or two earlier, that William C. Huebner, the American pioneer in photomechanical and step and repeat machines, was perfecting his equipment that was destined to revolutionize the old methods of hand transferring. Huebner's invention not only speeded up the production of the plates, but also enabled the lithographer to "step up" from an original negative as many original duplicates as the space on the metal printing plate was capable of holding. This method not only produced clearer

and sharper images, but each image so produced was an exact counterpart of the original and gave the finest of results. No less than four other manufacturers have come into the field with similar photomechanical equipment in this country, one in England, and two in Germany.

"By virtue of the accommodating nature of the flat surface or 'planographic' method of lithography," wrote Joseph Goodman in 1924, "many of the inventions ushered into the photomechanical world are infinitely more adapted to lithography than to any of the other branches of the printer's art and craft. The 'screenless' grain and the mechanical 'metzo-graph' grain are in their best element when employed by the lithographer. He can also utilize the ruled screen and the metzo screen in the production of a chromo picture, with results that eliminate the faults of the competing methods of either relief or intaglio. Nor is the combination of these two methods all that can be done, as he can and does utilize intaglio and relief likewise.

"Another powerful factor that keeps him to the forefront is the powerful 'duplicating' means which he has at his disposal. The 'step and repeat' mechanical appliance, which enables him to expeditiously and perfectly multiply a single original with faithful surety up to mammoth size of sheet, is a craft possession of inestimable value. By its aid every unit becomes an original, sharp and clean, without thickening. Machine plates can be liberated for constant use, and yet a new



Frank O. Sullivan

edition can be speedily prepared at any and every time that requirement may call for it, even after an intervening space of years."

First came the one-color offset press; then some years later the two-color press, and these have been perfected to such an extent by American press manufacturers that today the United States leads the world in color offset lithography in fineness of execution and in quantity production. No other branch of the graphic arts can point to any twenty years of its history that will in any way compare to the tremendous strides made in lithography since the invention of the offset press and the step and repeat machines. There is only one part of the industry in which the American press manufacturer is lagging—the perfection of multicolor web offset presses. That there is an undoubted field for them is evidenced by the fact that approximately one hundred of them are in use in England, Germany, Spain, and in far Australia.

During the past few months this department has shown a number of illustrations of these web offset presses manufactured abroad, and has tried to tell our readers of the many periodicals, weekly supplements, labels, even our own Sunday comics as well as citrus fruit and bread wrappers that are being turned out at the rate of from 3,000 to 15,000 an hour. The paper is fed into these presses from a roll, the sheet is cut off, trimmed two sides, and one set of grippers hold the sheet until it is printed one color each side, or two colors one side and one color on the back, or three colors one side and two colors on the back, or four colors one side and one color on the back; then it is folded (when necessary) and delivered at

the speeds mentioned above. A sheet thus handled does not have time to be subjected to changes in atmospheric conditions in the pressroom and to either contract or expand under such changes; as a result, the sheets come out in perfect register. There is no opportunity for paper to change its size as is the case where one color at a time is printed and hours elapse before the printing of the second, third, fourth, or more colors. Paper delivered in rolls is not so susceptible to changes in the moisture content of the air in the pressroom as is the same paper when delivered in sheet form; nor is there any chance for it to alter its structure when multicolors are printed upon its surface simultaneously and at such speed.

With the advent of photomechanical equipment, the strip-films, photographic papers, celluloid films, Neokol, and other methods that have a tendency to facilitate the economic output of the lithographing plants, the writer believes we have a large and profitable field for web offset presses in this country. To quote again from an article of Joseph Goodman, appearing in the *Penrose's Annual* for 1927: "This year book has been the premier and unique source of chronicling to the world of print from year to year the most notable and revolutionary printphoto processes and machines; but it is safe to say that no other competing methods or processes afford anything approaching the romantic, revolutionary evolution of progressive success which has signalized lithography in its ultimate triumph of mammoth web-fed, simultaneous multicolor offset rotaries of today, and incidentally launching it into a competition with typography, which it has actually displaced in a large volume of remunerative work."

More About Neokol and Its Uses

By ELLIS BASSIST



GREAT number of inquiries come in about the new sensitizer, Neokol. It is impossible to answer them all separately, so I will give here further information to those interested:

THE GLASS PLATE.—Two kinds of glass plates should be used for this purpose, viz.: polished and fine grained; the grain should be the so-called velvet finish. For line work and one-color halftone the polished glass is preferable; for color-work the velvet finished ground glass is the best.

COATING THE GLASS PLATE.—Neokol is sold in cans ready for use. However, it can be diluted, if wanted, with benzol. It has been found that a substratum of gelatin or albumin is beneficial. The following formula is recommended for this purpose:

Gelatin	¼ ounce
Water	16 ounces
Bichromate of ammonia.....	½ ounce

Flow it over the scrupulously cleaned glass; dry in daylight to harden the gelatin.

It has been further found that Neokol can not be filtered with ordinary means; so the following is the correct procedure: Take some small test tubes—different sizes according to plate size. Put them in a piece of board where holes to stand them in are bored, or buy a regular test tube stand; fill and cork these up with Neokol and let them stand for a few hours to settle.

The glass plate is now placed on the whirler, as follows: First, fasten a piece of smooth board on the top of the whirler and use push pins to hold the glass plate in position; start the

whirler and speed it up to about 150 revolutions a minute. A test tube holding enough Neokol to cover the plate is carefully taken out of its holder. The Neokol is poured on the revolving glass plate, starting in the center and coming out toward the ends, to cover the surface from corner to corner. Neokol is a quick dryer, and this operation should be carried out fairly fast. The coated plate should have a high glossy surface free from dust and spots. It should be stored away in a dark room for at least twenty-four hours before use.

EXPOSING NEOKOL PLATES.—The time for exposure is about the same as on ordinary albumin print. It may be somewhat slower if the solution is a darker red. The negative or positive is laid face to face with the Neokol coated glass plate, and it is printed in the printing frame as a metal plate. Care should be exercised to have the arc lamp far enough away so as not to heat up the surface of the glass. It is not advisable to apply too much pressure between the negative and the Neokol coated glass.

DEVELOPING THE NEOKOL PLATE.—There are two oils used for developing the exposed plate: benzin and paraffin oil. The first developer is fifty per cent benzin and fifty per cent paraffin oil; the second developer is pure benzin. Use white enamel trays for developing. After exposure, immerse the Neokol plate in the first developer, rocking it constantly. A tuft of cotton can be rubbed over the surface gently to assist development. The image will appear gradually. When almost clear, remove the plate into the clear benzin and develop as long as needed for clear glass between the lines or dots.

Take the plate out of the benzin and examine, holding it against white paper. If it appears clear all over, blot it with a piece of newspaper and dry it. Examining plate under the

magnifier, you may find that there is a slight, foglike deposit between the dots or lines. This is a precipitation which will occur if not sufficiently developed in the first bath; but it is easily removed with a tuft of cotton dipped into clean paraffin oil. Uneven coating, too heavy coating, wrong timing of exposure, not sufficient development, forced development are causes of failures.

It should be borne in mind that Neokol will evaporate, and consequently the solution becomes too heavy; but even a light red image will be sufficient to hold a good exposure for a metal print; therefore never coat the plate too heavily. Furthermore, unlike albumin, Neokol remains sensitive even after the print is all developed, so if a darker image is desired it can be exposed to light after the print is completed; through the action of the light it will become brown, almost a chocolate color. The best results are obtained by a uniform, thin coating with a strong pink color, not deep red.

Development of the Neokol plates requires a little experience. Try-out prints should be made of small negatives to find out the few tricks which are necessary for success. By applying the developer with a piece of cotton you can hasten the development of the shadows; also by a light pressure of the cotton dark spots can be forced a little.

RE-ETCHING.—For partial development or reëtching stage out with gum gamboge. This fact is one of the most valuable considerations for using Neokol for colorwork. The dry plate color cut-out—with screen—is the best for this purpose. The required strength for a certain color can be varied and regulated by shorter or longer exposure. For a black plate where clear highlights are wanted, a short exposure will be sufficient. By developing such a print, you will find that the highlight dots will be cut out automatically, or else with a little longer development will become so small that they will not print on the metal.

If the camera operator studies these valuable qualities of Neokol, he can make negatives which will yield prints where the highlights will come clean without any hand manipulation.

On the other hand, for light colors such as pink, light blue, etc., strong exposure prints should be made. The solids can be added on the grained surface, and for strengthening certain tones pencil crayon or Ben Day can be used in the same manner as on stone or plates.

The yellow plate usually needs some adding with the above mediums. The red plate will have to be reëtched; this is done as follows: The print is made and developed as described above. Care should be taken that all parts are fully developed, i. e., the shadows show clear dots and the whole positive is free from chemical fog. Now take gum gamboge and apply it with a camel's-hair brush to the parts which are correct in strength; for example, the background of the design on the red plate is quite heavy and should be preserved as the print gave it; then this should be painted over with gamboge. It may be that the rest of the design needs reducing. The plate is immersed in either one of the developers and rocked; this may take seconds or minutes; the reëtcher is the judge. Then it is taken out, blotted, and dried. The parts which have been reduced in this reëtching and are now correct in strength are again covered up with gamboge and a second "bite" is given. This operation is repeated as long as needed to get the desired result. The Neokol print is now put under the water tap and the gamboge covering washed off, dried, and if correct, the contact negative can be made.

If after proving it is found that some parts are to be further corrected, the positive can be taken up and again reëtched; of course, a new contact negative has to be made. The reëtcher should try to avoid getting distinct and sharp edges from one staging to the other; this can be accomplished by short "bites" and successive covering up with gamboge. Too violent "etching" will show hard edges.

Lithographic Topics

By "SULLY"

JAMES M. SPENCE, plant manager for Stevenson & Foster, Pittsburgh, spent two days in New York during the month of February, and it was my pleasure to take him around and show him some of the newer methods and appliances that are being adapted to the lithographing industry. One of the places to which he was taken was the office of Reiner's Rotoprint Company, to see a small offset press that multigraphed letters

*This is a sample of
a plate made and
running on a
Rotoprint press in
5 minutes
The Stevenson & Foster Co.
J. M. Spence
Plant Mgr.
To J. R. Reiner,
President*

Reproduction of Plate Made and Run in Five Minutes Time

at a speed of 6,000 an hour. The paper is fed from a roll and is cut to 8½ by 11 inches. Press will produce letters, drawings, plans, and even halftones at the above mentioned speed. The sheet of zinc used in this press is .004 of an inch thick, and Mr. Spence was given a crayon pencil and asked to write a letter. The above is what he wrote, and he had printed copies in his hand in less than five minutes. This time included the writing of the letter. Not so bad!

INEXPRESSIBLY sad is the "passing on" of Frank H. Mathison, president of the Michigan Lithographing Company, Grand Rapids. No other lithographer had a greater host of friends or was better loved than Frank, and this friendship extended from coast to coast. He was always genial, kind, and ready to give his best effort, and help his associates and friends. I know of many instances of such acts of helpful kindness on his part. Visitors from all walks of life came from all sections of the country to attend his funeral. The lithographic industry has suffered a distinct loss in his death.

HERE's rather a new one to think over. One of the large lithographing plants visited was producing type reproductions without the aid of photography. One would suppose that a piece of stripfilm photographic paper when exposed to daylight would be a total loss and useless. This firm, however, would set the type, lock it up in a chase, place it in a job press, ink up the form with Frederick's etching ink, take a piece of stripfilm, and pull the impression on it in daylight; then place it in the developer for development, take it out and dry it, and with a benzin rag wipe off the ink impression and place it in the fixing bath. The result was a perfect, sharp, clear negative of the type. What could be easier or simpler than that? I am rather inclined to think that such a procedure would require considerable practice to secure the desired result; still the result would be well worth while to the lithographer who uses photo-mechanical methods for the production of his plates.

AT LEAST ONE of my contemporaries has come forward to agree with me that most house-organs are too thickly spread with inanity, inspiration, and Pollyanna stuff. Herbert C. May, of the Herbert C. May Company, Houston, is the gentleman whose mind is attune with mine. "There is too much 'flapper' advertising," writes Mr. May. "I wonder if the printing magazines are not partly responsible in showing so many of the 'artistic' specimens of printers' advertising without regard to the gray matter contained therein?" In this hero-worshipping world of ours it is a difficult thing to put condemnation ahead of commendation. Criticism always makes somebody mad, and such an editorial policy adopted by a trade journal would doubtless work disastrous results to circulation and advertising revenue. The policy of constant laudation is admittedly weak-kneed, but it is the best thing for stockholders. Then, too, the printing magazines are primarily interested in printing as an art. The effect of a new typographic technique, the beauty of excellent presswork, the esthetic combination of type, picture, and paper—all of these are presented for the inspiration of other printers and as tributes to their creators. Copy is naturally a subject for secondary consideration in magazines devoted principally to the printing art. I have always held to the opinion that the dearth of common sense in the editing of house magazines and in the writing of other copy is brought about by the dearth of common sense in the writers. If business concerns persist in putting \$50 a week clerks in their copy departments and their editorial chairs, it is their fault if they get weak results. Gold can not be bought at the price of lead.

HAVING attended the automobile shows in New York and Philadelphia, I am rather thankful that my bank account will not permit the purchase of a new car. Never before have I seen such evidence of buying hardship. It seems as though the automobile manufacturers have gone into cahoots with one another in an attempt to make it more and more difficult for a fellow to buy a car. With so many models to choose from and with such an array of excellent values within equal price ranges, one scarcely knows which way to turn. . . . Arguments about the respective merits of various automobiles have formed the basis for many a family row.

NEWS ITEM: "Two hold-up men had been following an old man, who seemed a likely subject for their nefarious designs, when suddenly he went into a print shop." . . . Whereupon, the average buyer of printing might say, they smiled sadly and dejectedly turned away!

"CONTOURATION" is advertising's latest contribution to the English language. The word applies to a new scientific treatment by which "faces that are drawn and worn—skin muscles that inevitably sag with the passing years—find new youth and loveliness." I mention this merely in the spirit of altruism for the great fraternity of husbandhood. If your wife informs you that

GRAY MATTER

JEROME B. GRAY, Editor

she is going to be contoured by the best little contourationist in town, don't be alarmed. She is merely trying to tell you that she is going to have a facial treatment. She'll come back to you.

BOOKSELLERS, to be successful, must be prolific readers. They may be envied by some because reading is a part of their work, but it must be remembered that they can not always choose the volumes they would prefer. The bookseller in charge of

"What Shall I Tell Them?"

Christmas approaches, new titles appear each day, the bookseller's shelves are crammed, customers fight for elbow room—what shall the busy clerk tell them? These are our suggestions.

MR. CHICK
Lucy Fitch Perkins

AMERICAN TWINS OF
THE REVOLUTION
Lucy Fitch Perkins

THE LITTLE
BLUE MAN
Giuseppe Pancinelli

UNDER THE
ROWAN TREE
Abbie Farwell Brown

WILLIAM JACKSON,
INDIAN SCOUT
James Willard Schultz

THE RIVERSIDE
BOOKSHELF

"THIS is one of the most humorous books ever written by the author of the famous *Twins* series and the illustrations are just as entertaining as the text." For children from the ages of 5 to 10.

"THE latest addition to the *Twins* series. The story of the Priestly twins whose father was away under Washington is a vivid picture of Colonial life." Ages 6 to 12.

"THE little blue man meets with extraordinary adventures in a wonderful city. This is a highly imaginative story by one of the best-known Italian writers." Ages 5 to 10.

"ONE of the happiest creations of the author of *The Loonemist Doll*, the story of a magic tree which bore sixteen berries, each one a delightful story." Ages 6 to 12.

"THE authentic adventures of one of the greatest of Indian scouts who served under General Custer. A vivid picture of the old frontier days." Ages 8 to 16.

"THIS ideal collection of children's classics contains only the very best books, the sort that children read over and over again, illustrated in color by the best artists." Ages 8 to 16.

"The fourth of a series of talks—'What Shall I Tell Them?'—to appear in the *Publishers' Weekly* on how to sell Houghton Mifflin Company's books.

the modern fiction section of a modern book store, for instance, would be compelled to wade through more drivel than the one in charge of the classic section. Helping the clerk to a superficial knowledge of a novel's contents and at the same time releasing some of that clerk's time for reading books of his or her own selection is being done ably by Houghton Mifflin Company in a series of advertisements now current in *The Publishers' Weekly*. I reproduce one of this series and commend it as a fine specimen of educative printed salesmanship.

WHENEVER I buy a new bit of antique furniture my neighbors twitter among themselves and point to one more incident in proof of my insanity. The neighbor to my right sold some modern furniture recently that was less than three years old and got forty cents on the dollar. Two years ago I paid eighty-five dollars for an early corner cupboard. Yesterday I was offered two hundred and fifty dollars for it!

You may draw what conclusions you wish from the fact that there are 500,000 tobacco dealers in the United States and only 2,500 bookstores. I have already drawn mine.

ONE of the most distasteful, and at the same time most ridiculous, phases of advertising is the refutation of the value of one type of advertising by the salesman for another type. The man who sells newspaper space will attack direct-mail with a vengeance; the man who sells direct-mail will do his utmost to quash the thought of a newspaper program—and all together a fine fuss is made. What is so distasteful about this thing is the vile insincerity of each attack. Any salesman of advertising should know that there are times when newspapers should be used, that there are times when direct-mail should be used, and that there are times when both should be used. If he doesn't, advertising would be benefited if he were placed in other fields to conquer. A trade paper representative jumped into me one day because I had put fifty per cent of an appropriation I controlled into direct-mail media. He didn't stop braying until I turned to him and asked: "Considering every salesman of advertising, what would happen if no type of advertising existed but the particular type he sold?"

WHAT IS SUCCESS? Is it the accumulation of a fortune? Is it the attainment of fame? To some, yes. I think, though, that success is one man's accomplishment of the thing he has set out to do. If I determine now that I am going to be a millionaire in ten years and if, by that time, I have raised my money to that amount, I am a success, at least in that one accomplishment. I may be a failure in other ways, but I have at least achieved success in one. No man is a complete success, and such a statement is absurd. I know a millionaire who speaks poor English and never heard of Hardy or Anatole France. His relatives call him a complete success. Weighed with cash, he may be successful. Measured by intellect, he has not begun. He is no more *complete*, though, than the history of the world.

ASIDE to A. T. P.: I'm sorry, old fellow, but you're wrong about *The Pilot*. I haven't the faintest idea who he is and I'm not sitting up nights worrying about him. It is enough for me that he is a capable gentleman, that he makes his page interesting, and that he takes the trouble to say something optimistic about my efforts. The fact that he calls me Jerome is no proof that we quaff the same ale and eat the same luncheons. I wish it were so, but those who know me well never call me Jerome.

ASIDE to *The Pilot*: Now see what you've done! We have been accused of running around together and exchanging press-agency. One of us owes the other a lunch—or shall we both put it on the expense account? And, by the way, your invitation to contribute to your page excited me. I should have replied, but I really couldn't think of a thing to write!

Now that transatlantic telephone service is a fact at so many dollars a minute, we may expect with pleasure, from one source at least, the complete demise of the sweet young thing at the other end who always begins her conversation with a "Guess who this is!"

HOW TO DO IT

A Study Course in the Selling, Advertising, and Marketing of Printing

By ROGER WOOD

Selling Printing

In the January INLAND PRINTER we published a self-analysis chart which forms the basis of this course on selling printing. Last month we talked of the importance of appearance. Let us now consider another subdivision:

Energy

Success in selling printing comes from two things: First: A thorough knowledge of what you have to sell as well as its purpose and function. Second: Plugging.

By "plugging" we mean the amount of energy — properly directed — that you put into your work. Too many printing salesmen start out in the morning with only an indefinite idea of where they are going and what they will do when they get there.

Only a small percentage of salesmen know whether they are going to turn to the right or to the left when they leave the office. They start out and leave the day's activity to whim or fancy — they trust to luck. It is true that the average printing salesman has a list of prospects he intends to call on or rather to "drop in on" to see whether or not the prospect has any orders for printing. Usually, the average printing salesman feels he has done a good day's work if he can bring in a few jobs to be figured on.

Few of us realize how much we are creatures of habit. The printing salesman who has the habit of hunting for jobs to be figured on seldom develops into a creative salesman. He falls into the habit of following the line of least resistance, and because each of us measures the other fellow by our own standards, we are apt to consider it a stroke of luck when some other salesman brings in an order that he has helped plan and create.

Selling creative printing is also a matter of habit. That is why we included the simple plan of "actual practice" in the first article of this series. If you have not read it, do so now; then practice the plan outlined.

Few printing salesmen make as many calls each day as they should. They do not put enough energy into their work.

Ever hear of the "law of averages"? Of course you have. No doubt you have used this argument in selling a series of direct-mail pieces; but have you ever thought of the law of averages as it applies to your own sales effort?

Do you keep a record of the number of calls you make each day? We mean calls, not interviews or sales. If you don't, consider this seriously. Some will say this is just theory or bunk or applesauce. All right. But when you called on Johnston at the Jones Manufacturing Company and found he was out of town, and you called on Smith and he was "in conference" and you didn't get the interview, and so on for the other two calls you made that morning: How much money did you make?

Some of our readers will say they didn't make anything. But, as a matter of fact, you make money on each and every call, even though the man you call on is out of town or will not give you an interview. We will illustrate our point with an example that is closely but not directly related to the sale of printing. Let us suppose that you publish a small business magazine consisting of sixteen or twenty pages. Eight of the pages carry advertising and the space has to be sold each month. You get twenty-five dollars a page, and we'll say for illustration that you do the selling yourself but allow yourself an agent's commission of thirty per cent for soliciting and selling. Most of your space is sold in quarter pages; that means you must close thirty-two accounts (quarter page) to fill the magazine.

Some full pages and half pages are sold on yearly contract. This cuts down the number of sales necessary to close each month to about sixteen or eighteen. Now, just a few figures to help make our point clear, because we want this illustration to apply to printing. When you have sold the entire space you have made sixty dollars (on commission). Suppose for your March issue you made twenty-six calls, interviewed twenty-one men, and sold eighteen of them. Your average earning would be \$2.22 a call and \$3.30 a sale.

Suppose in April you make thirty-one calls, twenty interviews, and sell twelve. That would show \$2 a call and \$3 an interview. In May, thirty-seven calls, twenty-eight interviews, and fourteen sales. That would be \$1.62 a call and \$2.14 an interview.

We think this is enough to show what we mean. The point of the whole theory is that every time you walked into a man's office — whether he had gone fishing or gave you an order, you made \$1.62 to \$2.20. If you went back to see the same man six times, that counts as six calls, and you earn ten or twelve dollars.

We have explained this theory to a few printing and paper salesmen; some have adopted it and say that it is a great stimulus to continued effort. It makes a man have more confidence in himself; it is an urge to "keep going." If it is four-thirty in the afternoon and you're tired, and it has been a hot day or a cold, damp, rainy one, or you've had a pretty good day, it's very easy to let down, hop a car for home or drop into a cigar store for a game of pool. But, if you knew positively — way down deep inside of you — that if you crossed the street, went around the next corner or up a stairway, you would make \$2 or \$10, or whatever your ratio of calls amounts to, you'd make an extra effort to make that call, wouldn't you, even if the prospect was out on the golf course or refused to see you?

In other words, making calls is making money. If you make the effort, you will see men, and if you use ordinary intelligence



Roger Wood

and an earnest effort, you will sell printing to a certain number of them. While this may seem theoretical, it is also practical, common sense. As we said in the first article, "In training for any business or profession, one of the most important steps is the study of the science and theories as well as the immediate problems which that profession involves." After we cover the essential theories, we will give serious attention to the immediate problems—the practical side of advertising, selling, and merchandising.

If you are following this series regularly—and have not already done so—won't you address a letter or post card to the attention of the "How to Do It" editor . . . just so we will know how many readers are interested?

Purpose of Printers' Own Advertising

Many printers can give their customers expert advice regarding their advertising problems, although they do not understand how to advertise the printing business successfully. They can think of advertising in the terms of its physical appearance, but are not familiar with all of its many functions and purposes.

It is one thing to think of advertising as related to a product or group of products, but it is quite another thing to advertise a *manufacturing service*. There is just as much difference as there is between street-car advertising and specialty advertising.

The purpose of printers' own advertising is to create confidence and prestige, to remind present and past customers of your firm and to retain their good will, to acquaint prospective buyers with you and your firm and your ability to serve them profitably.

Confidence and prestige can only be achieved by persistent and regular advertising—the kind of advertising that commands respect for you and your firm, i. e., the best typography and presswork your shop is capable of producing.

Your advertising is a sample of your workmanship; it is the basis on which your prospects and customers judge you. Good workmanship is just as important as good copy. Far too often printers' advertising is just mediocre printing. Two of the most common errors are careless proofreading and inferior paper stock, or at least inappropriate paper stock. Poor typography (composition)—wrong type faces, type either too large or too small, length of line that makes reading difficult, lack of balance and harmony in arrangement—each of these tends to defeat the purpose of building confidence and good will.

We do not mean that printers should strive to make their advertising of unusual excellence. Buyers are not interested in high-grade samples of the printers' art. Truly, good printing is achieved only by simplicity, neatness, and appropriateness. Elaborate or obviously expensive printing will only tend to defeat its purpose when made a part of a printer's advertising program.

Perseverance and persistency count most in any line of activity. They are especially necessary in printers' own advertising. One advertisement may influence some people to buy; some may require a second reminder, but a vast majority of the people you want to reach will require six, ten, or even

twenty pieces of advertising from you. Success in the printing business comes to the printers who can retain their old customers as well as secure new ones. It is sometimes much easier to gain than retain a printing customer. Therefore, the first purpose of printers' own advertising is and should be to hold the good will of present customers.

New business is, of course, desirable and necessary, but printers' own advertising should never be planned with the new prospect in mind and the old customer neglected. On every printer's mailing list there should be at least fifty per cent more names of prospects than there are of customers. A recent advertisement by the S. D. Warren Paper Company reads in part: "Right now your best customers are looked upon by some one as *prospects*. Don't let them get the idea that you are indifferent to them or their business. Let them know that you are constantly seeking to keep them interested in you."

Every time you get a new account on your ledger you have a prospective steady customer, and it is entirely up to you whether he buys most of his printing from you or not. After the order is delivered the customer should receive a piece of advertising matter from you regularly, at least once each month.

The purpose of printers' advertising is not to get a lot of new customers, but to get a lot of business from old customers.

Another Mistake

Many printers, in fact, nearly every printer, has given more or less serious thought to advertising. They have gone so far as to get out some form of printed matter to advertise their business. Many have used blotters because blotters are not expensive to produce and, besides carrying a message, they serve a useful purpose to the recipient.

Much of the blotter advertising produced by printers is unusually good. The message is clever, logical, and impressive; the composition and presswork show real craftsmanship. But after sending out a series of mailing pieces—usually over a period of from three to six months, seldom longer—the returns do not come in, or at least not fast

enough to justify the advertising expense, and the printer considers that advertising is not practical for him; he quits.

Recently a printer sent us a series of blotters he had used during the past year, ten of them. He asked us to tell him what was wrong, for the advertising campaign was a "dud."

The presswork was fine, the typography worthy of Pittsford or Stuart, the message interesting (to people who knew printing); but each blotter was too unusual and too different from the others. There was no tie-up—no design identity.

This series of ten blotters proved that the printer knew his business; but since each blotter was so decidedly different from the others—each stood alone—there was nothing to connect the series in the reader's mind. These blotters might have been printed by any other printer or by ten different printers as far as the recipient was concerned.

One of the first things printers must understand about advertising (their own and that of their customers) is that the real value of advertising lies in cumulative impressions—memory value. A sale can not be made with just one piece of

Printers' Own Advertising

WHAT EVERY PRINTER SHOULD
KNOW ABOUT ADVERTISING

*How Much a Printer Should
Spend for Advertising*
April, 1927

Printer's Own Mailing List
May, 1927

*Effective Forms of Printers'
Advertising*
June, 1927

*How a Large Printer Should
Advertise*
July, 1927

*How a Small Printer Can
Advertise*
August, 1927

*How to Get the Most Out of
Your Advertising*
September, 1927

*The Kind of Copy a Printer
Should Use*
October, 1927

*Can Advertising Take the Place
of Printer Salesmen?*
November, 1927

Ten Rules to Follow
December, 1927

Summary
January, 1928

printing. It takes many impressions to register on the subconscious mind (the memory) of the reader. Your message may be read and even a series of messages may be read; but if you attempt to show too much versatility, too varied a technique in one series, you will lose the most valuable thing in advertising — memory value.

In planning your own advertising always keep in mind that the real value of each single piece is its "memory value." Be sure there is enough of a sameness — an identity, character, or personality — that will be recognized by the reader.

You may vary the layout, the color combinations, the artwork, enough to show your skill, your ability, your talent, or your craftsmanship, but remember, each piece must show some resemblance to the others that precede or follow it if you expect to get maximum returns.

Expenses or Investment

(Especially written for this department)

By A. L. LEWIS

EDITOR'S NOTE: A. L. Lewis, of the Southam Press Limited, Toronto, Ontario, first vice-president of the United Typothetae of America, member of the U. T. A. Marketing Committee, has given us an article that is worth the serious consideration of each and every one of our readers.

Every business man on earth can profitably use more printing — provided it is printing of the right sort, printing which is intelligently planned to meet specific sales requirements, printing that has within it that something which can make sales at a satisfactory cost.

About the most effective, as well as the most ineffective, things on earth are words. Most great achievements owe their existence to what some one has written, that some one has read, and innumerable failures are due to the cost of ineffective words — words which were not worth the ink used to print them, let alone the cost of printing and paper.

What particular kind of words are really worth printing? There can be only one answer. Words which tell people what they want to know about the things they ought to buy. Let's repeat it: Words which tell people what they want to know about the things they ought to buy.

The great trouble with most printed words lies in the fact that they have the advertiser's slant rather than the reader's angle. Most every man who becomes sufficiently important to have his name printed on a glass door becomes associated with the idea that he is a perfectly good little advertising man. There are exceptions, of course, but the majority of the copy these fellows write is advertiser's copy and not reader's copy.

Good, sound judgment should tell the printer that his efforts should be directed toward copy intended, in so far as possible, to interest the reader and which will tell him what he wants to know about the things he ought to buy.

It doesn't require any great amount of inborn intellect or special training to determine whether or not this all important factor forms the foundation for the words he is about to print. If it does, the printing will help, and printing must help either in sales or in economies if it is going to be in demand. If it does help, it is an investment. If it does not, it is an expense.

Any executive worthy of the name will appreciate the difference when once it is pointed out to him in an intelligent manner. Doing so shows a constructive interest in results on the part of the printer. After all, it is only natural for a man to see things from his own angle; most of us are too close to our subject; we can not see the forest because of the trees.

(Now go back and read the third paragraph again.)

The Paper House Service Department

(Especially written for this department)

By D. J. COULLIE

EDITOR'S NOTE: During the past three or four years many paper jobbers have established service departments to help printers sell more creative printing and help printers in the correct selection of paper stock. D. J. Coullie of the Alling & Cory Company, Pittsburgh, has contributed this very interesting article. Many thanks, Mr. Coullie.

The tremendous increase in the use of direct-mail advertising during the past decade has made it necessary for the progressive printer to acquaint himself with the mechanics of advertising as well as those of his own business. He must be ready at a moment's notice to discuss intelligently with his customer or prospect all the elements and fundamentals which enter into the creation, production, and use of a successful advertising campaign. Ideas form the foundation upon which the campaign is built, and fortunate indeed is the printer who acquires the reputation for always being ready with creative ideas and helpful suggestions when called upon. Cut price competition will seldom trouble him. This, of course, does not necessarily imply that the printer must function as an advertising agency. He must, however, be in a position to lend intelligent coöperation to both the advertiser and the agency — particularly where direct-mail advertising is involved. The wide-awake paper merchants of the country realized that the printer was thus gradually being called upon to widen the scope of his service to the advertising profession, and from this realization was born the modern service department of the paper house.

Our own service department was fortunate, or unfortunate, as the case might be, in being one of the pioneers in the field seven years ago. We had nothing to guide us in developing it except a sincere desire to help the printer and his customer. Our first big job was to gather together a representative library of direct-mail literature and to have it indexed and filed so as to be readily available when called upon for specific suggestions and ideas. This phase of the preparatory work took about three years to complete. Today we have one of the largest libraries of its kind in existence.

The service department is ready at all times to answer any question which may arise involving the use of paper, ink, and printing plates, also to suggest pleasing combinations of typography, decoration, and color which will be appropriate for the particular work under consideration.

Similar departments are now being operated by all the large paper houses throughout the country. An association of these departments has also been formed through which ideas and specimens are constantly exchanged.

From the many appreciative comments, written and verbal, we receive almost daily we believe the service department of the paper house is helping the printer and his customer improve the quality and effectiveness of direct-mail literature. Our only regret is that more of the smaller print shops do not take advantage of the service we have to offer and to which no charge or obligation is attached.

Among the smaller retail stores in every city lies a large amount of undeveloped printing business, which could well be handled by the shops that are limited in equipment and capacity. In going after this business the service department can function as successfully as it does for the larger campaigns involving volume production equipment.

A few minutes spent in the library of the service department will soon convince the printer who is anxious to get into the field of direct-mail printing that the paper merchant can be of valuable assistance in helping him realize his ambitions.

FOREIGN GRAPHIC CIRCLES

By OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

GEORGE ROSE, a linotype operator, having completed fifty years of service on the *Midland Daily Telegraph*, was presented with a gold watch by its management in recognition of his long association with the paper.

HENRY BESSEMER, famous for the steel producing process he invented, was the son of Anthony Bessemer, who was engaged in the mint at Paris during the French revolution of 1792 and previously had cut the punches for many fonts cast by Firmin Didot, the noted typefounder. After the revolution Anthony Bessemer returned to London, which was his native city, where he amassed a small fortune. Here he cut punches for Henry Caslon, the typefounder. His success at this art induced Mr. Catherwood, who had been an associate of Caslon, to invite Bessemer to start with him a new typefoundry, Bessemer & Catherwood. In this foundry young Henry Bessemer became acquainted with the details of typemaking. After his father's death he invented a type-casting machine, the patent for which was the first of the 117 patents he obtained during his career. He even invented a type composing machine, which was used two years on the *Family Herald*. On this a young lady could set 7,000 types an hour for ten consecutive hours. "Eventually the great opposition of the compositors caused its abandonment," says the *Family Herald*.

FRANCE

FOUR French typographical journals, in speaking of the system of decimalized paper sizes proposed by Gabriel Delmas, a printer at Bordeaux, refer to a list of ninety-seven articles written on the subject of paper size standardization, whose titles and writers were noted by "M. Vienner, imprimeur à St. Louis." But they got the name wrong. It was one of our contributors, N. J. Werner, who printed the list of these articles. Of the ninety-seven that came under his notice, fifty-nine favored the hypotenuse oblong basis for standardization, seventeen favored various other systems, and twenty-one discussed the subject generally.

THE ministry of the interior has issued a circular calling the attention of the other government ministries to the necessity of clear and errorless manuscripts of the matter they send to the *Officiel Gazette* for publication, so as to avoid the great number of errata which this official organ is required periodically to publish. Moreover, it is advised that matter for insertion should

be condensed as much as possible; that the clearness of the legislative documents will be augmented thereby. This is a step in the right direction and should save considerable money.

A CORRESPONDENT of the *Revue des Industries du Livre* discusses the sizes of figures and recommends that they should be of the same height as the caps. If they are shorter, as in many cases they are, they look bad — often wrong font — when used in a cap. line.

ONE centenary has slipped by almost unnoticed. It is that of Balzac's beginning business as a printer, in 1826, after some youthful years passed in writing "penny dreadfuls." But his business as a printer was not successful; if it had been, he probably would not have written the "Comédie Humaine" and the other books that brought him fame. There have been men who became noted both as authors and printers, but Balzac was not one of them.

GERMANY

THE Gutenberg Book Guild is now publishing translations of Jack London's works, for sale to its members. London is an American writer heretofore scarcely known in Germany.

IN CONJUNCTION with the international fair to be held in Cologne in 1928 an international press exposition is to be featured. Plans are now being developed to make it something truly magnificent.

AN EXHIBITION of paper manufacture is to be organized for 1927, to be held at Dresden. It will be divided into four sections — paper science and history, paper making and manipulating machines, products made of paper, and paper trade journals and literature.

BEGINNING with its thirty-third volume, the *Deutscher Buch- und Steindruckerk* shortens its name to *Deutscher Drucker* (German Printer), as comprising every method of printing. A shortening of names would be advisable for a number of the European craft publications, some of which are quite unwieldy.

ACTIVE preparations are now under way for the next international printing arts exposition, which is to be held in Leipsic during the months of June to September of this year. Already representatives of twenty foreign countries have registered their intention to cooperate with the undertaking. Thirteen halls of the art museum in the Augustus Place will be used, as also some parts of the adjoining park.

RUSSIA

LENINGRAD has made a beginning with the extension of the production of printing ink, particularly news ink. The introduction of new machines from abroad will enable an increase of ink output to sixty-five tons a month.

THE publication of a Russian-German and German-Russian dictionary is announced. The noteworthy part of it is the fact that the "new orthography" of the Russian language is used, though this orthography is no longer new, having been inaugurated in 1912, since when it has been used exclusively. Among the exiles from Russia the old spelling is gradually falling into disuse, as is but natural, for to stick to it is as sensible as it would be for modern English newspapers to use Chaucer's spelling — even though "our present English spelling is nothing to boast of and will have to be reformed some time or other," as a Scottish journal puts it.

ITALY

ITALIAN newspapers are now permitted to issue eight pages three times a week. This is a modification of an order issued early in 1926 limiting the size of papers to six pages.

NEXT April and May another international exposition of modern graphic arts will be held in Florence. All original productions will be admitted, no matter what their technique may be.

ABYSSINIA

THIS country has but one newspaper, *Berhanena Salem* (Light and Peace), a weekly published at Adis-Abeba. It is printed in old Egyptian text. Its four pages are devoted to a "chronicle of scandals," descriptions of royal and religious feast days (the Ethiopians have 150 holidays each year), and the edicts and regulations issued by the emperor. The *Berhanena Salem* is now in its fourth year of publication.

PALESTINE

THIS country, according to recent statistics, has ninety-seven newspapers, of which fifty-two are in Hebrew, twenty-five in Arabic, eight in English, three in German, three in French, three in Jiddish, one in Greek, one in Italian, and one in Spanish.

SWEDEN

THE oldest Scandinavian typographical union, the one at Stockholm, celebrated its eightieth anniversary last October. Delegates from unions at Copenhagen, Oslo, and Helsingfors attended the festivities.

THE OPEN FORUM

This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

"When Paper Is Out of the Picture"

To the Editor:

NEW YORK CITY.

The writer was very much interested in an article in the December issue of *THE INLAND PRINTER*, in which manufacturers of bond, ledger, and M. F. book papers were accused of misrepresenting the printability of their products by sending out what your correspondent apparently regards as "trick" specimens of halftone printing.

"Nothing fills me with greater distrust," says your correspondent, "than to receive from a papermaker a generous sample of his bond, ledger, or M. F. book, bearing on its surface a halftone treatment obviously etched specially for the job." He then goes on to complain because the paper manufacturers usually neglect to mention the "obvious" special etching of the plate, and he says, in effect, that when the printer finds he is unable to get similar results from ordinary plates, he places the blame either on the plates or on his pressman, only to find in the end that the guilty party is the paper manufacturer.

I do not understand how your contributor can tell by looking at a printed job whether the plates from which it was printed were specially etched. But assuming for the sake of the argument that he can, I still think he is being somewhat unjust to the paper manufacturers. The implication, if not the intention, of his letter is that bond and ledger paper manufacturers are practicing unfair competition with coated papers; but this is far from being in accordance with the facts as I understand them.

No paper manufacturer in his senses would claim, and no paper manufacturer that I know of ever has claimed, that halftones can be printed on bond or ledger papers as well as on coated book papers. Bond and ledger papers, however, and particularly bond papers, are much better than coated papers for certain kinds of work, even at the cost of a little extra trouble with the printing. Bond paper, for example, is the accepted vehicle for business correspondence. We will all agree, I think, that it makes better letterheads than does coated book paper. Because of its lightness and strength, as well as because of its distinctive "feel" and appearance, it is being widely used for bulletins, loose-leaf sheets, price lists, advertising folders, and for certain types of catalogues that are required to stand rough handling.

The use of illustrations in all of these types of advertising is constantly growing, and it is this fact, in my opinion, which justifies bond paper manufacturers in demonstrating the possibilities of their papers for halftone printing. More than that, I believe that they are performing a helpful and constructive service which should be appreciated by printers, and which probably is appreciated by the great majority of them.

It is perfectly true, as your correspondent says, that a printer is likely to have trouble the first time he tackles an elaborate halftone job on bond paper. But he is equally likely to have trouble the first time he tackles a double-tone ink job

or a three or four color process job on coated paper. If it never occurred to him, as it does not, to charge misrepresentation against the coated paper manufacturer who sends out beautifully printed process specimens which the printer may not be able to duplicate, why should he object when the manufacturer of bond paper does the same thing?

Here in our plant we have experimented with all kinds and types of bond papers, and have secured our best results on a sulphite bond which sells at a low figure. On this paper we have produced many hundreds of thousands of pieces of halftone printing with entire satisfaction to our customers, and have experienced very little trouble beyond that involved in a somewhat more careful makeready, in some cases, than would have been required if the same jobs had been printed on coated papers. We have had good results with and without chalk overlays. Bond paper printing also requires a heavier impression. On many jobs we used borrowed plates, not specially etched, while some were printed from electros. Satisfactory results have been obtained from 120, 133, and 150 line screens.

Ink presents more of a problem than makeready or plates. The ink is varied in stiffness according to the nature of the subject, and is cut to suit each job. Heavier subjects are as a rule printed on a cylinder press.

Progress in the printing industry has resulted from the combined efforts of the printers and the more progressive manufacturers of supplies to improve upon present methods. For our part, we welcome the demonstration of bond paper printing which we receive from the mills. By following their suggestions we have secured many profitable jobs, and since our first experiments we have never had any trouble in duplicating the quality of their samples.

WILLIAM H. ELLIOTT.

Wants No Ads. With Reading Matter

To the Editor:

VANCOUVER, BRITISH COLUMBIA.

I have received much assistance and enjoyment from your pages and take this opportunity of thanking you and your associates for advice and information freely given. Particularly instructive and enjoyable are the Proofroom and Pressroom departments; I also go through the advertisements, because they are not sandwiched in with the letterpress. I refuse to read or buy any magazine which follows that damnable custom. One of the Vancouver dailies has very much the same atrocious habit: it is positively painful to look at the pages. The hideous advertisements look as though shot out of a cannon, with a few stray items of "news" accidentally scattered around. The advertisements in *Punch* are an example: I never fail, when I see *Punch*, to go through the advertisements carefully; they are a joy. But I would not look at them if they were not kept strictly apart from the reading matter.

C. BRADBURY.

Frederick Ives Answers Horgan

To the Editor:

PHILADELPHIA.

With respect to statements made in the article, "Where Halftones Began," on page 787 of *THE INLAND PRINTER* for February, may I be permitted to state certain important facts which are not disclosed therein and which are not in accordance with what would be inferred therefrom?

In "Who's Who in America" my part in the invention of halftone typographic printing plates is stated as follows: "Invented the first practically successful process of halftone photoengraving in 1878; invented the process now universally employed, 1886." These facts are incontrovertible. Notwithstanding the use at that time of soft paper and tympan and soft inks, these plates made by me came rapidly into use in the highest class of book and periodical publications, and hundreds of them were made before any similar halftone relief printing plates were made by any one else. Mr. Horgan, in saying that they were not "halftone" plates because they were not made with a screen, ignores the fact that it was precisely these plates and this process which the term "halftone" was first used to designate. It is on legal record that I named my process and plates "halftone" in 1878, and it is significant that this name has outlived all attempts at substitution by rivals and imitators.

For years, all of my plates were stereotypes, and except the pouring of the hot metal were made entirely by me, in my workshop. Mr. Horgan's statement that I sent my negatives to New York applies only to a small percentage at a later date, and has no such significance as would be inferred from Mr. Horgan's statement.

Mr. Horgan admits that I long ago pointed out and demonstrated that the mere interposition of a line screen does not translate the body shades of a photograph into suitably graduated line and dot. All suggestions showing any recognition whatever of the fact before I invented successful halftone were too vague to lead to any practically useful results. The necessity for, and the means to be employed for, producing a true optical V-line, and its relation to the engraver's V tool, were first set forth by me in a lecture which was printed in the *Journal of the Franklin Institute* in May, 1888, at which time I was making plates the prints from which the president of the London Meisenbach Company declared must have been printed lithographically to give such fine results.

The terms "halftone" and "optical V-line" which Mr. Horgan now makes so much use of I originated as descriptive of my products and methods. Some other significant facts will soon be disclosed, but it should not be necessary for me to make any further statements.

F. E. IVES.

* * * * *

EDITOR'S NOTE: When we published Mr. Horgan's article, "Where Halftones Began," we invited any one who had facts relative to the controversy to produce them. We said: "If any one has other facts, our columns are at his disposal; but he must present facts—not merely words or unsupported claims." In other words, we asked for facts supported by documentary evidence. Mr. Ives seems to have overlooked this. Surely his reference to "Who's Who" can not be considered as such documentary evidence. Mr. Ives states: "It is on legal record that I named my process and plates 'halftones' in 1878, and it is significant that this name has outlived all attempts at substitution by rivals and imitators." If it is of "legal record," the record surely could have been produced; then it would have meant something. Mr. Horgan supported every one of his statements by documentary evidence. His strongest point was the quotation from Mr. Ives' speech at the 1911 convention of the International Association of Photoengravers, in which Mr. Ives said: "My first sealed cross-line screen, practically identical with those used today, was made in the winter of 1885-

1886," or five years after the production of Mr. Horgan's halftone in February, 1880. This Mr. Ives ignores entirely. We are, only looking for the facts. Any one who has such facts is welcome to contribute them for the common good.

Is Automatic Machinery Benefiting the Printer?

To the Editor:

ADA, OHIO.

I was greatly interested in the article, "Trying to Beat the Game," by Harry A. Earnshaw in the current number of *THE INLAND PRINTER*. It is the first definite and authoritative statement I have seen on the present chaotic conditions of the printing industry; they are really worse than I thought they could be, despite the fact that a certain supply-house representative told me privately and confidentially two years ago that if their houses were to press payment on past due accounts, a large number of printing concerns would be closed.

The first text book I ever saw on what we then called "Natural Philosophy" had two illustrations, one showing a man lifting a barrel straight up from the ground into a wagon box and the other rolling the same size and weight of barrel up a pair of "skids" into a wagon box. The question below it was, "Which man is doing the most work getting the barrel into the wagon?" Naturally the class of immature minds responded almost instantly, "the man lifting the barrel." It took our teacher some little time to convince us that both men were expending the same energy in loading up this barrel, and it was costing as much one way as the other. The only difference was that the man lifting the barrel was doing it quicker.

When one looks over the advertisements in *THE INLAND PRINTER* and other publications of like character, he sees such statements as "Lower your costs by putting in high-speed machines" and "Increase production and at the same time increase your profits." I am wondering if the men loading the barrel are not a parallel. Does it not take the same energy to produce a certain result in printing as it does to load a barrel into the wagon as above? And does not that energy have to be paid for? I was in a certain print shop not long since when a man came in with a circular letter job. He wanted it in typewriter type, but the proprietor was telling him that they did not have typewriter type on their machine, and it would cost him more if they had to set it by hand. He took the machine set at a lower price. A few days later a committee of club women came to me for a quotation on a calendar. I told them, when they thought the price was high, that the cost could be reduced somewhat if they would omit quotations from each of the twenty-four meetings, which had to be set in six-point. It made a difference of about one hundred lines on the job. Imagine my surprise when they replied that my competitor said that those one hundred lines were only a trifle and would not reduce the cost, since it was only a few minutes more on the machine, which did not amount to anything.

My experience of thirty years in the business leads me to believe that profits have not increased with the installation of high-speed machines, and a lot of manufacturers have been kidding printers, and the printers have been kidding themselves. In the matter of composition alone, quite a few compositors can make good wages pegging type the old hand-set way at the cost of machine composition. Of course, we can't return to those old days, but it does seem to me that more printers at least would wake up to the facts which seem to be staring them in the face.

I have been considering the matter of automatic machinery, and the best I can make of it is that it will cost twenty per cent of the price of a machine the first year just to have it in the shop, whether it turns a wheel or not. Add to this the operating cost and the result should make one think twice before he launches forth.

J. A. ALEXANDER.

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, and carrier systems are requested to send all letters and papers bearing on these subjects to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

New England and Its Newspapers

A visit of some days among newspaper publishers of the New England states, and of Massachusetts in particular, brought to our attention many differences in the game of newspaper making. For instance, near Boston there are a dozen towns that are an integral part of the city of Boston and yet preserve their own entity or community spirit to such an extent that very successful newspapers are published in them, regardless of the ponderous and screeching editions put out by the great metropolis. Towns and villages are strung along for miles in almost every direction, the borders of one town merging into the borders of another town with scarcely a distinguishing mark. Trolleys, bus lines, railways, and paved roads and boulevards provide a ready mixing of the population, and yet each community may maintain its identity by way of village selectmen, town halls, fire departments, police, and all that. Newspapers naturally fit in to a very important extent in this plan of individual community spirit and progress.

Again we found more distant places where several small towns were joined together by rail and boulevards and street systems to form a more metropolitan environment. Such places are often served by one newspaper, of which weekly editions are made up for each town. One publisher we met has seven towns in his immediate territory. He changes the front-page heading for an edition for each of four of these towns, and then makes up another edition on which he changes the headings for three more towns. But he counts his circulation in all seven towns as one paper. In this instance, a circulation of 2,800 is claimed, and the advertising rate is published as ten cents an agate line — \$1.40 an inch! That is some rate for 2,800 circulation. However, there is a drastic cut in this rate for more than one insertion, and for several, with as low as four cents a line for use of all the different editions, which makes quite a difference.

The publication that has a good field of its own, one where the identity of the town is complete and the community spirit is high — as in Brookline, for instance — is more than usually successful. As a model for weekly publications and as an example of good business and profits, W. D. Allen's *Brookline Chronicle* is ideal. At Beverly, Salem, Wakefield, and some other thriving cities close to Boston, are wonderful examples of daily newspaper successes, and of most virile and progressive management.

It will sound strange to many of our western publishers when we say that Brookline is a city of 50,000 all by itself, and Beverly a city of 30,000 or more, while many weeklies are published in city suburbs of 14,000 to 23,000 people. But, many

of these city people are foreigners, laboring in factories or commuting to nearby villages to work. Therefore they are not quite the same newspaper readers or prospects that we have in Ohio, Indiana, Wisconsin, Minnesota, Iowa, Nebraska, or Texas, where good newspapers are published in towns of 500 to 1,000 population and every family is a real newspaper reader. The New England village of 500 people would hardly expect to have a newspaper of its own, though there are some highly prosperous weekly publications now in towns of 12,000 to 20,000 that were originally occupying fields of but a few hundred people.

Consolidations and changes in the newspaper situation "back East" are going on all the time, but on a somewhat different basis than in the rest of the country, north and south. It is quite common in these New England population centers to find second papers being established in growing fields where one has been doing very well before, the new editor with the thought, perhaps, that he can put it over big and finally run the other fellow out. The result is not always as planned and consolidations are brought about and better newspapers and greater equipment are constantly improving the field. It is an almost universal custom among New England dailies and weeklies to run advertising on their front pages. Even the big Boston dailies do this. Some weeklies give almost all their front pages to advertising, and excuse themselves for it by the claim that they get double the usual display rate for advertising on that page. It is not conducive to the best looking front pages, but it may make the profits — and it may be more necessary to advertise that way where time to read is not always found in the family circles.

How Press Meetings May Change Things

An unusual number of state press organizations held conventions in January and February. A dozen or more were held in February. We have noted more different topics assigned for discussion in all of these meetings than the average publisher himself would estimate to be possible. Nobody can tell this writer that improvements will not come out of such discussions, or that such meetings are not followed by any real action.

But to our mind the greatest value as a result of such meetings comes from the personal contact afforded by such associations — the heart-to-heart talks and experiences enjoyed by those who attend.

We have known the whole business and policies and even the mode of living of publishers to be changed by some things that have come to them at association meetings where they have had opportunity to ask questions and get at the basis of some things they have seen other publishers do.



G. L. Caswell

Without trying to specify, let us imagine that George Smith is operating a good newspaper in his town of 2,000 people but at no considerable profit to himself. He is in debt. He is a splendid editorial writer and thinker. He is a community leader from the inside of his office, but lacks all tact and ability to mix outside and take part in affairs of his community. He therefore sticks to his old ways and rates, and fails to go after business that would be his if he were out looking for it. He meets John Cleverly at a state convention, and John is the very man he has wanted to see and pump out regarding some of his business accomplishments. They get together in the evening after the big gatherings are done with and sit and talk shop till one o'clock in the morning. John just naturally likes to talk shop and George is after some information. He gets it and goes home to change some things in his usual routine. Instead of sitting in his office the whole forenoon, when he feels like working at the desk, he plans to be at his office at seven-thirty in the morning. At ten o'clock he will go outside and try to find several of his biggest merchants at their desks where he can talk with them. Whether he gets any business or not does not matter. He is going to develop contacts and better understandings with his own patrons in business. Just an hour and thirty minutes are thus set aside each day for this business round—and George returns to his office with a fund of news and information that he never would have found otherwise.

Another form of new contact he is inspired to develop by his state association convention is that of more general community activities. Instead of quitting his office at five-thirty each afternoon and calling it a day, he decides that he can take two hours off at that time and then get back to attend the meeting of the city council, or the chamber of commerce, or maybe slip in as a spectator at an athletic meeting.

There never is a community meeting of any kind held where those present will not consider it a matter of favorable portent if their local editor is present and will give circulation to the ideas and purposes of the promoters of the meeting. As a natural consequence the editor is going to be drawn into these activities and necessarily will form friendly contacts with dozens of people where before he had but one.

Newspaper business—news, subscriptions, and advertising—can easily slip by the very office door unless somebody is on watch and tries to get it in. George Smith found at his press

meeting that it is no secret trick to get it in. It is a matter of plan and policy—of work rather than dreaming.

And there is the point to this whole story: Equip for business, then plan and purpose to work and get it. Dreaming and disposition to drift along never did get a man anywhere.

Present-day Print Paper Not Permanent

In many ways recently we have been impressed that present-day newspapers are not going to be a very permanent record of the life and events of this generation. This is because the white print paper generally used in our publications is not of permanent character to withstand time and exposure. Some chemists have said that fifty years will be about the limit of time for most papers now being printed, and that means that with the expiration of the twentieth century there will be few, if any, newspaper publications of the present day preserved so that future generations or historians may use them.

That would be a calamity to the world. It would be a crime against our posterity, since in the newspaper pages alone can complete record be found of every phase of our present life, character, and existence, even to the last detail of what we do every day and every week.

Paper made from wood pulp and printed with cheap ink of temporary value may not be handled at all in fifty years from now, and may not be legible for readers who will scan newspaper pages to learn exactly what has gone before. The paper will brown, and will crumble at the touch, and the ink will pale and fade away to nothing unless kept under darkened covers.

We were most impressed with this fact recently on visiting the Boston public

library where are kept the bound files of old newspapers for more than a hundred years. There we found newspapers published in the eighties of the last century yellowed and crumbling and rapidly disintegrating. People handling them could not prevent their destruction. And yet there were also newspapers printed in 1793 still preserved in better shape and more legible, because they were made of rags.

It is time to sound a warning to the present-day publishers that if they wish to have the files of their papers kept and made available to even the second and third generations, they should arrange to print some copies on good paper that will stand the ravages of time. Public libraries all over the land are spending

Newspaper Code of Ethics

WE BELIEVE that journalism is an honorable profession, essential to the welfare of society.

That the success of democratic government depends upon sound public opinion, and that the newspapers should aid in creating and maintaining sound public opinion by publishing significant news and editorial interpretation of news.

That newspaper writers and editors should be adequately prepared for the great responsibilities placed upon them.

That a newspaper should publish the truth, the whole truth, and nothing but the truth, concerning all matters of importance to readers as citizens of the community, the state, and the nation.

That a newspaper that goes into the home should publish nothing which can not be read in the family circle.

That news of crime, scandal, and vice should be presented in such manner as to deter readers from imitating the criminal and the vicious.

That all persons and organizations are entitled to fair play in the columns of the newspaper.

That privacy of the individual in all matters not of public concern is a right to be respected.

That no propaganda or publicity matter should be published unless it contains information to which readers are entitled, and that whenever such matter is printed its source should be indicated.

That neither the business interests of a newspaper nor any outside influence should interfere with the publication of truth in news or in editorials.

That rates for subscriptions and advertisements should be sufficient to insure a fair profit to the publisher.

That the purpose of newspaper advertising is to create a demand for commodities or services; to inform readers, not to mislead or to defraud them.

That advertisements should be clean and wholesome as news and editorials.

That all statements of circulation should give the actual number of bona fide subscribers.

That only such newspapers as maintain the highest standards of truth, honesty, and decency in news, editorials, and advertisements deserve the support of the community.

That newspapers which find it advantageous to copy from other papers editorials or news features that have cost the writer time, effort, and money, should give due credit.—*New South Wales Country Press Association.*

considerable money to preserve in bindings and in good order thousands of our newspapers. Each state is doing a good service in this respect. But what will that avail if the papers themselves crumble into dust and the print fades away?

The New York Times is one great newspaper that has sensed the importance of this matter. It has since the first of the year been having at least 500 copies of each issue struck off on good rag news stock, a paper that will stand up and be strong a hundred years from now.

Use Care in Vital Statistics

One publisher sends to us a series of blanks which he uses to aid in getting correct news concerning births, marriages, and deaths in the newspaper's territory. The blank concerning weddings, for instance, is liberally spaced and printed for the informant to fill in the name of the bride and her address, the name of her parents, to whom she was married, and the name of the groom's parents, the wedding date and hour and place, the officiating clergyman, and where the ceremony took place. Then the names of the bridesmaids, etc., with a space for description of the bride's wedding gown. Following this the blank has spaces for some information regarding education of the contracting parties, their occupation before marriage, and where they will start housekeeping. Other information con-

cerning the groom's soldier record and the bride's wedding dinner or reception is provided for.

For obituaries the question blank is ruled to secure the name of the deceased, with the address, date of death, cause of death, place of death, how long sick, etc. If deceased was a woman, her maiden name, where born and when, with name of parents and their address. Places of residence of the deceased are asked for, together with names of relatives, etc.

There is nothing new about this system of getting vital statistics to be used as news in the newspapers. But the fact remains that very few editors use this means for securing such information. The ancient idea of the editor being required to slip in a vast quantity of superlatives, adjectives, and glorification of the parties mentioned has long since been discounted materially. In cases of prominent people or public characters whose marriage or demise might be of more than local interest, the prescribed limit indicated in this question blank might well be extended by the editor himself. The newspaper is not by any means bound to arrange effulgent eulogies and fulsome praise for somebody who happens through either marriage or death to perform the only real thing of news value in his whole life, but still a large proportion of editors do give such writeups their best effort in that direction, and often make front-page display of it.

Review of Newspapers and Advertisements

By J. L. FRAZIER

The Galesville Republican, Galesville, Wisconsin.—Printing is excellent on your issue of December 9 and the advertisements are remarkably well arranged and displayed and not unpleasing—in fact, some of them are very attractive. When pyramiding advertisements the best effect is obtained when the largest one is in the lower right-hand corner and the smaller ones above and maybe at the side of it. Because this was not done the back page appears unbalanced at the top, and the effect of the small group six-point lodge directory in the lower right-hand corner of the editorial page induces a similar condition. Nothing looks worse than a group of reading matter, or its equivalent, in appearance, sandwiched between advertisements. You could use a few more sizable news headings on the first page.

The Lottant News, Lottant, Illinois.—Your special Christmas edition is commendable, considering as we do the extent and character of your type equipment. The printing is good and the advertisements are effective and fairly pleasing as a rule. The extensive use of extra-condensed Cheltenham Bold set wholly in capitals for major display lines and signatures of advertisements is detrimental to their appearance. We regret you do not use the Winchell or Caslon Bold more extensively, as these are very good display types. The extra-condensed face is especially bad when there is manifestly enough room for a line of regular shape. An instance of this sort is the Seebold advertisement, which is made still more unattractive by the fact that the signature is in Copperplate Gothic. This is not an appropriate ad. face and is, moreover, as much wider than normal as the Cheltenham condensed is narrower. The wave rule borders are too outstanding and detract from the appearance of the pages, as well as the advertisements individually. Plain, straight rules make the very best border for newspaper advertisements. You could not do better than use them exclusively, say, three-point. For large advertisements where this rule, if used singly, would be too small and weak, it may be doubled up (parallel), and on page advertisements sufficient body may be obtained without too black an effect by using the three-point face triple.

Oswego Democrat, Oswego, Kansas.—Your issue of December 24, featured by a supplement of smaller page size, printed in red, green, and black on heavier stock than usual, is commendable from the standpoint of the volume of advertising carried. The first page of the regular section, however, is the only part of the issue having any typographical merit, although one or two of the advertisements,

notably the one for M. F. Kohler, are satisfactory in most respects. The makeup is bad on the page on which this advertisement appears, as is also the facing page, due to placing large advertisements at the top with smaller ones at the bottom, the reading matter being sandwiched, so to speak, between. The worst makeup, almost, is to fill the corners of a page with advertisements, and this seems to be the style you follow. Pyramiding the advertisements creates a neat and orderly effect and, in addition, emphasizes the amount of reading matter, the thing that makes a paper popular with readers, hence valuable to advertisers. The frequent use of condensed type faces in the display of advertisements is detrimental to their appearance. The supplement filled with advertisements of local merchants is especially unpleasing in view of the decided predominance of the red color; it is too warm and bright to be agreeable to the eye, and is unpleasing as well. One of the fundamental principles in the use of color, wherever and however applied, is that the more brilliant the color the less of it should be used. Illustrations are especially bad in red, for, besides being so brilliant as to dazzle the eye, the color is relatively weak in value and does not carry the smaller details of illustrations well. If only a single line in these advertisements were in red and the balance in black, with the green retained in the border, of course, the form would be much better; it might be even considered fine, for the advertisements are simply set in a fairly good type face. A hit or miss color scheme spoils all.

The Puget Sound Mail, LaConner, Washington.—There is too wide difference in the length between the two or three lines of some of the news headings on the first page of your issue of November 11. This detracts considerably from its appearance. The larger heads, moreover, ought to have sub-decks; the jump from thirty-six and forty-eight point headlines to eight-point body is too abrupt in appearance and to a lesser but appreciable extent in the comfort of the reader. Again, with sub-decks more of the feature points in the items may be set out for those who want to skim the paper at times. Sub-decks may also be the means of selling an item to a reader, and that means selling him on the paper. The printing is excellent and the advertisements are unusually well arranged and also effectively displayed. Rule borders are usually too heavy and the wide use of condensed and extra-condensed faces for the display detracts from the appearance of the advertisements. Some of the spaces in the special Washington Week page are crowded, the lines being too close together.

"A to Z" of Printing

ALL artists do not create pictures of equal merit. All composers do not conceive music of equal beauty and melody. All writers are not equally skilled in choosing and using themes and words.

Not is all **PRINTING** alike. Superior printing is not alone a matter of equipment or of materials, of time or even of skill. Rather, it is a combination of these things and a great many more.

Perhaps you will be interested in reading some brief explanations of some of the things that make the difference between printing and good printing. A week from today, in this paper, a little advertisement called "Adequate Alphabets" will be published—the first of "The A to Z of Printing."

The M'MATH COMPANY, Inc.
Pioneers of Fine Printing in the Southwest
518, 520 & 522 W. SAN ANTONIO ST.
EL PASO, TEXAS
PHONE MAIN 507-508

Adequate Alphabets

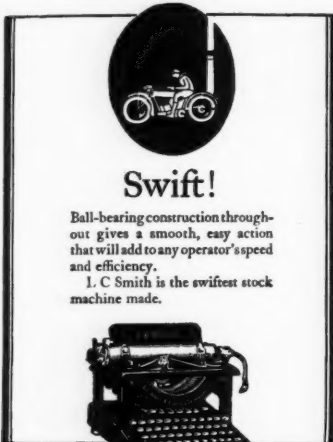
ONE of the essentials of good printing is an adequate supply of type faces. The most skilled of printers—even those who may be capable of creating splendid examples of the printing art—are unable to produce the desired results unless they have type faces in sufficient variety to correctly convey the full meaning of the printed message.

One of the many reasons why the House of McMath produces superior printing is that its supply of well selected type faces is really *adequate*. The importance of this will be apparent to you if you have us do your next job of printing.

The M'MATH COMPANY, Inc.
Pioneers of Fine Printing in the Southwest
518, 520 & 522 W. SAN ANTONIO ST.
EL PASO, TEXAS
PHONE MAIN 507-508

Two of a series of forceful newspaper advertisements published by The McMath Company, El Paso. The one at the left was published first and announced the remainder, each advertisement being designated by letter instead of number, hence the slogan of the series, "Printing from A to Z." The whole series came to us in a booklet, subsequent, we presume, to publication.

The Renfrew Mercury, Renfrew, Ontario.—We quite agree with you that the individual and special advertising pages in which advertisers extend their greetings to the public at Christmas time are usually composed in a hurried and thoughtless manner. Taste and display effectiveness are seldom evident in advertisements of this kind.



Swift!

Ball-bearing construction throughout gives a smooth, easy action that will add to any operator's speed and efficiency.

L. C. Smith is the swiftest stock machine made.

LC Smith
THE BALL-BEARING OFFICE MACHINE

L. C. Smith & Corona Typewriters Inc.
Syracuse, N. Y.

Established 1863 Try our Type Bar Brand ribbons and carbons

Effective, contrasty advertisement in which an illustration emblematic of speed, the typewriter, and then the name are forcefully impressed upon the mind at once.



Gifts that last forever
deserve first choice

The gift of a diamond, the most precious and lasting gift of all, deserves the most careful and thoughtful selection. It should come first. You may choose your diamond gift here now from the largest and most complete stock of fine diamond jewelry we have ever offered.

Solitaires. Large brilliant-cut diamonds set in platinum or 18 karat gold. Also a large stock of brilliant-cut diamonds set in 14 karat gold.

Fancy Rings. Large and small, all styles and settings. Also a large stock of brilliant-cut diamonds set in 14 karat gold.

Wrist Watches. Complete line of watches, including the famous "Wrist Watch" and "Pocket Watch" brands. Also a large stock of brilliant-cut diamonds set in 14 karat gold.

THE COMPLEMENTS, SERVICE AND QUALITY THAT DISTINGUISH OUR DIAMOND STOCK WOULD BE YOURS AT ALL TIMES.

Davidon & Licht
Jewelry Company

A newspaper advertisement of unusual typographical merit by Daniel F. Malloy, of the Oakland branch of the Monotype Composition Company, Oakland, California.

use of this face and the equally unsatisfactory Bold caps. One good feature about the paper which compensates somewhat for the weaknesses referred to is the pyramiding of the advertisements. With the mixing of unrelated types and the use of some displeasing faces your paper would be unsatisfactory if the advertisements were not arranged in that pleasing, orderly, and systematic manner.

By the use of simple appropriate ornaments you have given those you submit a touch of interest and an effect of atmosphere. By tasteful composition you have made these advertisements inviting to the eye. The best, however, is not made of the excellence of the advertisements because the print is poor, there being considerable filling up in the letters, and because the makeup is not according to the pyramid, which is approved and followed by the best papers everywhere. To scatter advertisements helter-skelter as has been done on most pages of this issue and give reading matter what is left, so to speak, is quite detrimental to the interests of advertisers, in the end at least.

The East Hampton Star, East Hampton, New York.—The special first page of your Christmas edition is commendable, except that the red is too strong and the green equally too weak. Advertisements rate below average, although one or two demonstrate you can set good ads. The most pronounced faults are that some do not have borders, which are almost essential to effective advertising composition, and others are set in inferior type faces, ugly block-letter fonts (gothic) and extra-condensed, used frequently in capitals. Mixing faces is detrimental to some of the advertisements, and too many are brought out in others. The distribution of white space in the Marley advertisement, which is not well balanced, is indicative of another feature about your work that needs attention.

Lake Wales Highlander, Lake Wales, Florida.—The feature of your paper most in need of attention is the presswork. The issue of November 9 is flooded with ink; there is considerable offset as well as smearing. The large headings, bunched near the center of the first page, should have been scattered a little more to distribute the effect of interest they contribute over the whole page and to obviate the crowding at the center. Advertisements are well arranged and the display is good. They lack effectiveness, however, because the machine-cast unit border so largely used is weak, and because some of the type faces are not good enough for first-rate advertising typography. The block-letter type is especially offensive. Several of the advertisements would be excellent except for the extra-condensed Cheltenham Bold caps. One good feature about the paper which compensates somewhat for the weaknesses referred to is the pyramiding of the advertisements. With the mixing of unrelated types and the use of some displeasing faces your paper would be unsatisfactory if the advertisements were not arranged in that pleasing, orderly, and systematic manner.

Seneca County Press, Seneca Falls, New York.—Though we do not like the outline letter in which the masthead is set, the special first page of your Christmas edition (December 8) is good. The printing seems a wee bit pale, however. The advertisements rate high, especially in arrangement and emphasis, which means whatever weakness there is may be charged directly to the equipment, which, if not excellent, is fairly good. As papers of the kind go, we rate the *Press* rather high. In some ads. the type matter is too small, an instance of this being that of M. T. Myers, who did not get full value from his space. White space is a fine thing, the more of it the better, until it reaches an extent which requires setting the type in smaller size than it should be. One of the best features about your advertisements, aside from their simplicity, which is essential to ease in reading and to comprehension, is the use of just about the right amount of white space. We regret you use so many styles of type in the display of advertisements, particularly the frequent use of condensed type in capitals and italic capitals for prominent display, sometimes for several lines in succession. Italic capitals are unpleasing and hard to read.

Star-Herald, Presque Isle, Maine.—Your forty-two-page issue for December 9 is commendable for what it contains rather than for the manner in which



THE SHELBY PROMOTER

SUNBURST REFINERY PAYS GASOLINE TAX

At the Filling Station

JUSTICE HOLLOWAY DIES IN CALIFORNIA

Shelby High Loses Game To Visitors

WINTER

SUMMARY DRILLING OPERATIONS MONTH OF NOVEMBER, 1926 ON ROCKY MOUNTAIN DISTRICT

Montana Series Run in Progress at University

Glenn-Porter Well Finds Oil On South Side

WILLARD GRIPS MONTANA STATE AS CHIEF OF POLICE

Except for the fact that there are relatively too few headings in the lower part this first page of the *Shelby (Montana) Promoter* is excellent. The headings are large, but the fact that there are not too many of them makes the effect satisfactory.

it is executed. Too much ink and too little impression characterize the presswork, which is smeared badly on the copy we received. Some of the advertisements, particularly the smaller ones, are satisfactory, but the one-fourth page and larger displays have too much large and bold-face type. They are not inviting; their effect is jarring and disconcerting and not at all appropriate. Large and bold display loses much of its value when used in connection with bold-face body matter; heavy display then doesn't have the strength it has when set against a background of light-face body type, which is pleasanter and easier to read. One doesn't object to big and bold display with light-face body, but too much bold-face type looks cheap.

Carmi Tribune-Times, Carmi, Illinois.—Your Christmas edition is excellent; the special first page in green and red is neat in arrangement and yet effective because of the good illustration and ornament and printing in colors. The red is a little too strong in tone value, especially considering the relative lightness of the green. If the latter were deeper and the red lighter the page would be especially effective. Printing is first class and the composition of advertisements quite satisfactory. The "spread" incorporating cards of local merchants and headed "Community Christmas Greetings" is unusually well laid out, also neatly and effectively set. A commendable feature about the page is the nice margin of white around each space. On other pages we find a fault characteristic of more papers than usual among those submitted this month, that is, placing ads. in all four corners and scattering them over the page instead of grouping them in the pyramid. The advertisements are well arranged and usually quite effectively displayed, but some are weakened through the use of condensed block-letter type commonly used for news headings. This style of face is wholly unsuited for good advertising typography. The first page of the news section is attractive and interesting in makeup.

How to Sell More Space

Part I.—By FREDERICK BLACK

Director of Advertising, Matson Navigation Company, San Francisco



PUBLISHERS, especially of weekly and the smaller daily newspapers, who are more or less specialists in the editorial side of their business, can not be expected to be familiar also with the details of selling advertising space. The man who is kept busy by the need of getting out an interesting paper in time to catch the mails does not have much opportunity to study the viewpoints of the people who buy and use advertising mediums.

In every business, large or small, there are four main departments — *production*, or the creation of the product or service to be sold; *records*, or the keeping of the accounts, cost records, and determining proper selling prices; *financing*, which also involves credits and collections, and *sales*, which is most important because its efficiency determines the growth of the business since we know that each of these divisions of effort depends on the others. It profits little to manufacture a product or market it successfully if, for instance, we are not to be paid for it.

Large business organizations are able to use the services of specialists in each department. Small businesses are usually strong in one department — invariably production — and are weak in all the others. Experience shows that what holds back the average smaller publisher is the comparative weakness of his efforts to sell advertising space.

Since there wouldn't be any sense in living if we knew we were doomed to be continually miserable, we can agree that life is the struggle for happiness — a struggle to secure the most comfort and satisfaction in the present combined with the greatest possible security for the future. It is this constant endeavor of mankind to attain a greater degree of happiness that is directly responsible for the progress of civilization.

As our business — our newspaper — is ordinarily our chief means of securing the things we need to keep us contented, we may say that our happiness is largely dependent on the volume of profitable business we are able to secure. And this is why we are now going to discuss how we can sell more space.

Time enters into success almost as much as money because it is the one thing in our lives that is a fixed quantity. The only possible way to double the period of our business lives would be to do two years' business every twelve months. A dollar a day is a pittance, but a hundred dollars earned in the same time is a very desirable income.

Unlimited success is within our powers. We have only to "listen in" on the radio; see a radio-photograph that has been transmitted thousands of miles in a few minutes, or watch a heavier-than-air machine carrying half a dozen people through space at nearly two hundred miles an hour — we have only to know these "miracles" to know that the human mind is infinitely more capable of working wonders than even Aladdin's lamp or any of the geni of old. And — what is most interesting to us — we are all part of this universal mind that is steadily conquering both time and space.

We may say that we are only average people and that we must therefore be content with average accomplishment. Let us be glad we are "average" people simply because "average" intelligence is more than sufficient. No man — not even Northcliffe himself — has ever used more than a small part of his mental powers. The difference in men's success is not the difference in brain power. There is not the difference in human minds that is indicated by the difference in accomplishment.

Success, then, is not a rare gift of superintelligence but rather a result of the *desire* to develop, backed up by our willingness to think constantly about our problems and to be ever on the alert to learn and to apply what we discover to be effective.

We may say that we are doing business on too small a scale — that we haven't the necessary scope to be outstandingly successful. We may say that our competition is too strong. But if we are operating on a small scale it simply means that we have all the more room for expansion, and just as soon as we know more than our competitors about getting profitable business they will cease to be a worry to us.

And right here is a good place to remember the cramping, hindering effect of the familiar fallacy that "my business is different." In so far as they discover a public need and proceed to fill it as efficiently and economically as possible, all businesses are basically alike. The same principles that successfully discover prospects and interest them in automobiles or corn cure will enable us to find advertisers and get their copy into our paper.

Since our business depends on our sales we can not hide behind the excuse that space is hard to sell. Space is hard to sell, but this means that we must find out why — and proceed to make it sell more readily.

Space is difficult to sell because the majority of our prospects do not know how to *use* it to advantage. It has been hard to sell because we sold it as "advertising" — a word that has hindered the progress of everything connected with it. Why? Because the vagueness of the word "advertising" prevents it from meaning anything definite and tangible to the average business man whose copy we want in our paper. It does not convey a clear idea of what we are actually selling.

We find that we become more successful as soon as we stop saying that a man should "advertise" and start saying he should tell people what he wants them to know about his business, his goods, or his services. Any man can see the necessity of making people familiar with his business, but only a minority understand exactly what we are selling them when we sell them space. We may safely take the word "advertising" out of our vocabulary and replace it with other words or phrases that convey a more definite picture of something our prospects can apply to their businesses. Here, for example, are some such definitions of newspaper "advertising":

Doing for a couple of dollars that which the post office would charge \$100.

Saying in a couple of hours what would otherwise take several months.

Going to the public with our message instead of waiting until it has a chance to hear it.

Making personal effort more productive.

Educating people to appreciate the advantages offered *them* by our business.

Printed salesmanship — broadcast in the most economical manner.

In other words, advertising space will not be so hard to sell when it is taken out of the "blue sky" (where everything connected with advertising has too long remained) and is made tangible and definite so that the buyer is able to appraise what he is buying at its right value.

Before we can lay down a definite plan to sell more space we must have a clear idea of what we are asking our prospects to purchase. We must ever bear in mind that circulation, in

itself, does not mean everything to an advertiser. When we put ourselves in his place we find that his obvious reaction to our circulation statement is "What can they buy?" or "How many of them can use my product and are able to buy it when told about it?"

What we are selling is not a certain number of readers so much as *their buying power*. It is just as necessary to be able to furnish our prospects with proof of the nature of this buying power as it is to furnish proof of the number of people the message in our paper will reach. When, by means of a comprehensive survey, we have secured definite information regarding the buying power of our readers — their standard of living, their average income, the property they own, and, whenever possible, what they are in the market to purchase — we can go to our prospects with a definite proposition that they can apply to their own business.

Suppose, for instance, we were able to go to a stove manufacturer and show him that 500 of our readers were contemplating the purchase of a new kitchen range in the immediate future, isn't it possible that he would be more interested than if we merely told him we had so much circulation and wanted a share of his advertising?

To secure information such as this may seem to be a large order, but if we can not go to prospective advertisers and show them actual sales possibilities for their products that our paper will reach for them, how can we expect them to give us a contract? Successful businesses are not managed by gamblers, and when a man buys space in what is to him an unknown quantity he is gambling as far as securing sales for his products is concerned.

It all resolves itself into the question of whether we are going to continue wasting effort by expecting advertisers to invest their money in "hope" or whether we are going to give ourselves a fair chance of getting their business by giving them a chance to invest in a certain degree of "certainty." And so, when we ask ourselves "What are we selling?" we decide that we are selling the prospective advertiser, not so much the circulation of our paper as the sales possibilities for his products represented by our readers — an obvious fact and yet one that is too frequently overlooked by publishers.

One reason why some of us make a comparatively meager living while others find hundred-inch contracts in every mail is that we have never definitely decided that we could make much money by publishing a newspaper in our community.

As a man thinketh so is he — and the publisher who has not a clear-cut idea of the road he is traveling and where it can lead him is doomed to the perpetual mediocrity of paying out too much of his income for wages and paper. Where are we going? is the all-important question simply because we can not arrive unless we are able to answer it satisfactorily.

Where is the newspaper that has done more than to nibble at its full possibilities? In the average regular issue of any weekly newspaper only a small percentage of the possible users of space are represented. In the local field alone there are ten people who can use space to advantage for every one who is now advertising — probably without securing adequate results.

Is it not so that many of our present advertisers do not know the full power of what they are trying to use? And is it not so that they are being left to their own devices as to whether or not they get worth-while results?

The first step toward selling more space is to see that all our present customers are getting value for their money. How can we expect to sell more of anything that present users are not enthusiastic about? If we want our paper to grow we must sell something tangible, which means that we must take an interest in getting results for our advertisers. Otherwise we will only get as far as people who sell "blue sky" ever get. We will find that it pays big dividends to stop running copy that we know can not bring a fair return.

When we always think of our paper as a means whereby a person can talk to almost every one else in the community at once, we can see that there are very few people who do not need our space on certain occasions. The success of every business depends on impressions created on the public — the educational work that turns prospects into customers — and therefore almost everybody has a message of some sort to broadcast. No one can spread a local message more cheaply than by means of their local newspaper.

While we have practically unlimited scope among the regular businesses, the majority of whom need considerable education before they will be able to secure the full benefit that regular use of our columns can give them, we have also a big list of prospects among those who have never thought they could use our space. These possibilities vary with different communities, but a suggestion may start us thinking in the right direction. Of course, our best prospects are those firms which have goods or service to sell, but the following are mentioned in order just to give a suggestion of the extent of our sales possibilities:

Let us consider the case of some one who has never advertised, and who is never considered as a prospective user of space. The development of this kind of business widens our scope and increases our volume of possible business. Let's take a dentist. His "code of ethics" does not permit him to advertise. But isn't there any way in which he may use our columns to help his business? If we are sincere in our belief that almost every one has need of our space, we must back it up by being able to get around the dentist's "ethics." What is there to prevent his writing a series of short articles on the different phases of preventive dentistry, for instance, to be published over his signature? Nothing. And what would be the result? By educating the people to the advantage of having their teeth and gums examined every six months he is creating more fees, and while other dentists may also secure some benefit, *he* will derive the most, because of the good will he builds for his name through the valuable information given in the articles. These articles make him stand out over other dentists and we would be quite safe in making an agreement with him that if he did not find his practice increased materially in due course he would not need to pay our bill for space.

We might have to handle this matter tactfully, but it is merely an indication of the fact that there is a way to make our columns of value to the majority of people. Incidentally, if the dentist we approached put up the argument that he was now getting all the work he could do, we have but to remind him that when he has *more* than he can do he is perfectly justified in raising his fees and in selecting his patients so as to leave the uninteresting and cheaper work for the other dentists who remain in the rut from which his educational effort lifted him.

Similarly, churches and other organizations have no better means of holding their present members together or of extending their influence than by the judicious use of our space to let the public know about all the more interesting phases of their work. So also with the farmer who has a proposition to put before the housewives; the politician who must educate the majority to his views if he wants to be sure of election; the town council that wants the townspeople to take an interest in some phase of civic progress, or to pay their taxes; the merchants who want to combat the mail-order houses; the department of agriculture that realizes the need of special education for the farmers in a particular district; the doctor who wants to follow the dentist's example and build good will (ethically) for himself by educating the people to the advantages of periodical examination, etc. One could enumerate further similar possibilities until almost every one in the community had been covered.

The Graphic Arts Industry Comes First

By OUR STAFF CORRESPONDENT



WHEN the exhibition of current fine European printing opened in the Cleveland public library on January 11, the collector of the exhibits, Henry Lewis Bullen of the American Type Founders Company, made an address on "Why Europe Excels in the Use of Original Design and Color in Printing." Mr. Bullen said that the supreme event in the history of mankind was the invention of writing. The typographer is the successor of those persons who

in prehistoric times devised symbolic characters to direct wayfarers, record facts, and conserve knowledge and ideas. With that all-important invention mankind emerged from barbarism—civilization began. Ever since, the written word has been the supreme influence in human affairs. Thus there is no nobler occupation than ours. Here is the one occupation indispensable to civilization and also indispensable to big business—yet the larger proportion of our master printers carry it on with little better appreciation of the value of their product than if they were in the business of making "hot dogs." A printer can not know the value of his work to the world unless he has the background of knowledge of what printing has done and is doing for the world. Without that background printers as an industrial body will never get adequate payment for their work. Unless they themselves know the time-saving qualities, and the selling power of printing, they can not expect to convince their clients that the value of printing is not based solely upon the cost of labor, paper and ink, but has imponderable values which rightfully should be paid for. The printer does not stand as high professionally in the United States as the architect, yet printing and architecture are alike in that they both combine art with engineering. Printing is in no wise inferior to architecture. It is indeed a more difficult occupation. The higher status of the architect is due to better education. The architects have superior means of instruction.

The inferiority complex which is too prevalent among printers when it arises from defects of education is understandable; but when we consider the magnitude of the graphic arts industry it is utterly inexcusable. In the report by the census bureau of the census of manufactures for the year 1923, most of us will be surprised to learn that printing and publishing is ranked first among the seventeen industries which have an annual value of products exceeding one billion dollars. This does not mean that printing and publishing as a group has

the greatest value of products as "measured by selling values at factories." In 1923 the selling value of products in printing and publishing as given by two-thirds of the plants of the graphic arts industry (including all the larger and excluding the very small plants) was \$3,769,985,000. The value of products of the motor vehicles, motor bodies, and motor parts industries was \$4,176,439,000 in the same year. Nevertheless the census bureau gives the graphic arts industry first rank and motor vehicles fourth rank. Rank is determined by the "value added by an industry to cost of materials." The director of the census says in his report:

The Holiness of Arts and Crafts

A man is at his best in those periods in which self-interest is lost to him. The work in which a man can lose the sense of self for the most hours each day—that is his especial task. When the workman gives forth the best that is in him, not feeling his body, above all its passions and petty devices for ruling him, concentrated upon the task, a pure instrument of his task and open to all inspiration regarding it—that man is safe and superb. There is something holy in the crafts and the arts. It is not an accident that a painting lives three hundred years. We are not permitted to forget the great potters, the great metalists, the rug and tapestry makers. They put themselves into their tasks, and we are very long in coming to the end of their fineness.

They produced. They made their dreams come true in matter; and that is exactly what our immortal selves are given flesh to perform. Each workman finds in his own way the secret of the force he represents. He is an illuminated soul in this discovery. It comes only to a man when he is giving forth, when he is in love, having lost the love of self. Giving forth purely the best of self, as the great workmen do, a man is on the highway to the divine vocation which is his love and service to all humanity.

—Will Levington Comfort.

In comparing the manufacturing industries, the relation between value of finished products and cost of materials should be kept in mind. The industry which adds the greatest value to the materials it buys from other industries is of the "greater economic importance." On this scientific basis this is the comparison which shows the "greater economic importance" of the graphic arts industry in 1923:

MOTOR VEHICLES, MOTOR BODIES, AND PARTS

Value of products.....	\$4,176,439,874
Cost of materials.....	2,711,670,577
Value added	1,464,769,297

GRAPHIC ARTS INDUSTRY

Value of products.....	\$3,769,985,000
Cost of materials.....	1,543,059,000
Value added	2,226,926,000

The graphic arts industry added more value to the materials it purchased from other industries (paper, ink, etc.) than any other industry. The added values exceed those of the motor vehicles, bodies, and parts industries by \$762,056,703! Further, there were 173,873 more persons engaged in the graphic arts industry than in the motor vehicles, bodies, and parts industries, and the graphic arts industry paid \$82,781,000 more wages and salaries than the motor vehicles, bodies, and parts industries! The graphic arts industry includes letterpress and lithographic printing, engraving, electrotyping, binding,

and publishing. In view of these facts, which are unavoidably understated, why should printers have an inferiority complex? These figures, so favorable to the graphic arts industry, are not surprising to those who reflect upon the fact that printing and its allied industries are involved closely in the life of every civilized person and in the conduct of every business above the grade of a peanut pedler. Nevertheless, these figures do not do justice to the graphic arts industry. The census bureau bases "value of products" on the "selling value at factory." The selling value of motor vehicles includes all the profit a manufacturer adds to cost when he sells his cars to dealers or selling agents. But when printing and publishing are combined, as in newspapers and magazines of great circulation, it is a

well known fact that the publisher's price to news agents and book stores is much below the cost of production. Frequently the selling price is insufficient to pay the cost of paper, leaving the costs of editing, composition, presswork, distribution, etc., to be paid for out of the proceeds of advertising. Said Mr. Bullen: "I receive a Sunday paper for five cents which costs thirteen cents to manufacture. Millions of readers are similarly favored every Sunday. Nearly all the daily papers of large circulation are sold to subscribers at less than cost of production. Now, is it not clear that if these publications were sold at a reasonable profit over cost of production the census figures of value of products of the graphic arts industry would exceed that of the motor vehicle industries?"

"Here, in this beautiful building, we set before you a choice selection of printing done in France, Italy, Germany, and Austria. The demand for printing in all Europe is far less than it is in the United States, yet I say unto you that the printers in the countries represented in this exhibition are individually more prosperous and much more esteemed (in their capacity as printers) than the printers of this country taken as a group. In the application of original art and color to their work they outclass us. You may form your own opinion of this by visiting the exhibition. My opinion is that we are excelled in the art side of the industry and the European printers have the advantage of a higher appreciation of the value of the printers' work on the part of the European public. That public esteems printing as an art; our public classes it as a mere trade. There is, among us, no more honor in being a printer than in being a tailor or electrician. Too many of our printers would be just as happy if working as tailors or electricians. This being so, how can they expect to thrive? Their business requires greater application and is more intricate and is more difficult to manage. Through lack of background, they fail to realize that \$100 worth of clothes is not to be compared in value to \$100 worth of printing. The one has a temporary use; the other, if well done, creates business and improves reputation and may be the source of scores of profitable transactions to the purchaser of the printing. Few of our master printers can assume a professional attitude toward their customers. They sell labor, paper, engravings, ink, and binding, but they charge nothing for the greatest value in their product, which is its influence in creating business or its time-saving quality in the labeling of products, selling transportation, and supplying vouchers every day in millions of transactions. This is because the graphic arts industry alone among the greater industries has had no scientific guidance either in art, research, or engineering. And whatever is found to be better in Europe among the master printers, whether in conditions, products, or esteem, is due to instruction given in several schools of the graphic arts in Europe which graduate every year groups of men fitted by scholarship and scientific and art attainments to take high executive positions. The institutions are doing for printing in Europe the same work which our institutes of technology are doing for all our great industries, except printing."

Mr. Bullen then described the workings of the notable academy of graphic arts in Leipsic and similar institutions in Paris, Vienna, Milan, and Turin. He said we have nothing approaching these institutions in this country. However, the famous Massachusetts Institute of Technology had agreed to coöperate with a number of men influential in printing and the allied industries in establishing a department of graphic arts, research and engineering which would parallel in national scope and effectiveness its distinguished department of architecture. A canvass was about to be made throughout the United States to raise \$1,500,000 to erect a building and create an endowment fund. Graduates from this department will enter our printing offices and engraving establishments with a professional status equal to that which is enjoyed by graduates entering upon the professions of architecture, engineering, etc.

But, after all, there is a noticeable shortage of men thoroughly qualified to fill executive and supervisory positions. As the intellectual qualifications of those who direct the graphic arts industry improve, the public appreciation of the benefits to be derived from the use of printing will increase, and the effectiveness of printing rather than the price of it will determine the placing of orders for printing. More and more, under the improved conditions which this higher instruction will create, printing for advertising purposes will be seen to be an investment rather than an expense.

To achieve these desirable results only \$1,500,000 is required, a bagatelle to the industry of the "greatest economic importance" in the United States. The appeal is to the self-interest of every proprietor in the graphic arts industry, and will be responded to by every one of them who has any appreciable degree of vision in his mental makeup. Every donation will be an investment bringing returns of incalculable value to every person in the graphic arts industry. Let us do this big thing in a big way. The achievement will be the greatest and most beneficial event in the history of the graphic arts in America. It will effectually abolish the inferiority complex. It will in due time make many of our present methods of ruinous competition contemptible. We are conducting the group of industries of "the greatest economic importance" in America. We are conducting the group of industries which will increase in importance more rapidly than any other. Let us think and act in terms of our actual importance, so that our sons and successors may find themselves honored in their respective communities just because they belong to "the group of industries of the greatest economic importance." Action and money are required. Shall the industry default? It will not.



"In the Days That Wuz"—Criticizing the Editor's Copy
Cartoon by John T. Nolf, Printer-Artist.

Increased Efficiency in Government Printing

As Shown in the Public Printer's Annual Report



Each year Public Printer George H. Carter submits a report to congress of the activities of the Government Printing Office. Each year his report is one of increased efficiency and production throughout the plant. Below we are reprinting a few excerpts of the report, showing the most outstanding accomplishments in a number of the various mechanical departments during the year 1926:

The largest gain of the year was in composition, with a total of 2,158,890,100 ems of type set by the printing division. This was an increase of 30,495,400 ems over the preceding year, which in turn had added 83,729,800 to the total set in 1924. The greater composition for 1926 was accomplished with 140 fewer employees on the rolls and 1,328 less hours of overtime work in the linotype and monotype sections than during the year 1925. The apprentices alone set 87,416,700 ems of type during the year.

Aside from the type set by apprentices and the small amount of composition set by the hand and job sections, machines were used to set this enormous amount of type. A force of 1,200 compositors would be required to set by hand the type produced annually by the 377 machines in the plant.

The linotype operators attained an average of 4,559 ems per hour for the fiscal year, an increase of 388 ems per hour over their 1925 average and 854 ems per hour more than the average for the five-year period 1916-1920. The monotype keyboard operators increased their average to 6,265 ems per hour for the year, a gain of 493 ems per hour over the 1925 average and 1,419 ems per hour over the average for the five-year period 1916-1920.

The maximum capacity of all the typesetting machines, printing presses, and bindery equipment of the plant has never been put to an extreme test; but a careful estimate sustains the statement that by using all available employees and machines a complete copy of the Bible could be set up, printed, and bound in twenty-four hours. The setting of 3,431,000 ems of type required to print the Bible could be done in six hours, the remainder of the day being used for presswork and binding. At least 1,000 copies, sewed and bound in cloth, could be delivered forty hours after the typesetting started.

Especially attention is invited to the good work performed by the chief type machinist, who designed and manufactured in his section a matrix-cleaning machine which will clean a set of linotype matrices in fifteen minutes with the help of but one employee. Previous to installation of this machine it required the services of one employee four hours to perform the same amount of work and the continuous work of four employees throughout the year to keep matrices in proper working condition. With one employee this machine cleans matrices more thoroughly and saves approximately \$5,000 a year.

The 128 monotype casting machines have been completely equipped with electrically heated pots, greatly improving the conditions in that room, where the heat and the fumes of the old gas

pots had made working conditions almost unbearable. All of the 149 linotype machines have been equipped with automatic metal feeders, likewise greatly improving their production.

Out of a total of 19,586 galleys inspected by the monotype inspector, only 321 galleys were found to contain defective type. This test shows an average casting efficiency of 98.3 per cent—a record, so far as can be ascertained, unsurpassed by any monotype-casting plant in the country.

A chromium plating apparatus was installed during the year to produce plates with a more durable printing surface. A test run of chromium plates gave 1,379,050 impressions as compared with 600,000 impressions obtainable from nicked electrotypes.

The new wax ruling machine has effected a material saving over the old process of hand ruling of forms. For example, on one job

which would have required twenty-five hours of a compositor's time to set the type and rule form, the ruling was done in wax by the machine in six hours after the compositor had taken one and one-half hours to set the text type, thus saving seventeen and one-half hours on the entire job.

The more general adoption of new twin chases for doubling up the number of pages on presses also materially decreased the number of actual impressions. In fact, the use of twin chases on fifteen big jobs alone resulted in a reduction of 1,067,338 impressions, thereby saving \$3,844.60 in presswork, folding, gathering, and sewing.

During the past year a new method was adopted for the training in office procedure for all new compositors, whether emergency or probationary. When a new compositor is appointed he is immediately assigned to the hand section. During his first month's service he is instructed in the rules of the office, style, kinds of type, etc., and it is determined in what branch of the composition trade he is best fitted. He is then detailed to the monotype, linotype, or job sections, and the foremen of these sections continue his training. In this way, by the end of the employee's probationary period, the office is able to determine where the employee should work, so that the government obtains the services for which the employee is best able to make a return for his salary. This also gives the employee a better knowledge of the work of the office as a whole and results in a greater interest in his product.

Another important change instituted and in process of completion is the standardization of the type faces used in the library branch. Since the branch office was established the type faces used in card work have been totally unlike those used in the main office, so that the vast mechanical resources of the office have never been available for library work in cases of emergency.

Some idea of the magnitude of the undertaking to standardize this equipment may be gained from the fact that there are approximately 66,000 matrices involved, over 25,000 of that number being special characters used in the printing of catalogue cards in approximately one hundred languages and dialects. All the job type has also been standardized to conform to the type cast on the monotype in the main office, thereby insuring a constant supply of good type and increased economy.

Production of Principal Items Entering into Printing and Binding in Fiscal Years 1925 and 1926.

ITEM	1925	1926
Main office and Congressional Library branch:		
Total charges for printing and binding.....dollars....	11,532,954.66	*12,599,074.87
Jackets written.....number.....	52,731	54,074
Estimates written.....do.....	45,830	45,309
Bills computed.....do.....	66,000	67,991
Total ems set.....do.....	2,128,394,700	2,158,890,100
Time work in composing sections.....hours.....	274,609	257,288
Electrotypes and stereotypes.....square inches.....	10,447,231	10,948,121
Postal cards printed.....number.....	1,595,376,890	1,596,862,880
Money-order books shipped.....do.....	1,102,503	1,100,827
Forms sent to press.....do.....	145,005	160,345
Actual impressions.....do.....	471,384,500	465,549,492
Chargeable impressions.....do.....	2,120,585,506	2,056,808,214
Sheets folded by machine.....do.....	235,489,428	221,987,941
Signatures gathered by machine.....do.....	139,940,616	130,285,798
Tips made by machine.....do.....	7,217,929	9,535,440
Copies wire stitched.....do.....	46,426,889	47,442,436
Copies paper covered.....do.....	4,583,788	5,367,364
Books and pamphlets trimmed.....do.....	56,726,117	56,392,663
Books rounded and backed.....do.....	1,192,311	1,121,799
Books marbled and edged.....do.....	150,359	184,385
Stamping impressions.....do.....	2,742,491	2,573,041
Books cased in.....do.....	1,257,079	1,272,999
Indexes cut.....do.....	140,311	129,872
Sheets passed through ruling machine.....do.....	21,096,848	21,657,309
Signatures sewed.....do.....	83,821,611	71,977,215
Copies punched or drilled.....do.....	102,005,765	100,661,589
Sheets or lines perforated.....do.....	6,582,474	7,569,351
Tables made.....do.....	2,850,376	2,903,111
Miscellaneous rebindings, etc.....do.....	93,295	92,538

*Includes \$800,000 estimated labor and material expended on uncompleted jobs.

Further investigations are being made with reference to the effect of relative humidity on the folding of paper, the ruling of paper, and the handling of bookbinding materials. The folding room is the most important section in a printing plant where low relative humidity should be avoided. Also in paper ruling the best results are obtained with paper containing a reasonable amount of moisture, approximately four to six per cent. In both folding and ruling of paper the same difficulties are experienced with static electricity as in the pressroom. By maintaining uniform humidity conditions, better results will be secured.

Considerable research work has already been conducted relative to binding books under controlled humidity conditions in order to overcome the difficulties experienced with the warping of book covers. This work has been carried out in the testing section, where relative humidity is maintained continuously at fifty per cent in a 70° to 75° F. temperature. The binders' board used was previously exposed in this room, the cases made up, and the book completely bound under these atmospheric conditions. The results up to the present have indicated that books produced under these conditions have shown less tendency to warp than similar books produced under the normal indoor conditions.

From the results of this research work on atmospheric conditions, it is our opinion that the maintenance of a relative humidity of between forty and fifty per cent will be most satisfactory during the months of the year when low relative humidity indoors usually occurs.

Research has also been started by the testing section for the purpose of determining the normal moisture content of all kinds of paper as delivered to the office, and also the moisture content of paper after exposure to definite relative humidity conditions. This investigation was undertaken because of difficulties experienced with paper containing an excessive amount of moisture.

Moisture is an essential constituent of paper. Paper containing too low an amount of moisture will tend to be brittle, seriously affecting its folding quality and serviceability. Paper which contains too much moisture will give various troubles in the printing plant. Moisture is also a matter of considerable importance in the weight and cost of paper.

Even at the high speed of the new postal-card presses it was found that paper containing six to nine per cent moisture would be affected by the low relative humidity conditions of the pressroom so that the cards curled badly, seriously interfering with production. In fact, there was a loss in production of approximately forty per cent until it was discovered to be due to the moisture content of the paper. Paper containing approximately four and one-half to five per cent moisture was found to give the best results. Therefore the new specifications for postal-card stock require approximately five per cent moisture content. Excessive moisture is a matter of considerable interest both to the government and to the manufacturer, since the postal-card contract covers approximately 12,000,000 pounds of paper annually at about six cents per pound, and the addition of one or two per cent of moisture to this immense tonnage seriously affects the cost as well as the condition of the paper.

The moisture content of various other papers has been determined by samples taken from a large number of deliveries. Standard samples of each grade of paper have also been exposed in uniformly maintained conditions of fifty per cent relative humidity and 70° to 75° F. temperature for at least twenty-four hours, and the moisture content determined. The following is a preliminary tabulation giving some of the results so far obtained:

KIND OF PAPER	Moisture content of standard samples 75° F. 50% Rel. Hum. Per cent	Average	Moisture content of regular delivery as received. Per cent	
			Maximum	Minimum
Newsprint.....	8.2	9.7	11.0	8.3
Machine finish book.....	6.3	4.6	5.4	3.7
Superclendered book.....	5.2	4.9	5.5	4.1
Sulphite writing.....	6.0	5.8	7.7	4.5
Thirty per cent rag bond.....	6.1	5.1	6.7	3.4
Fifty per cent rag ledger.....	6.0	5.1	5.6	4.5
One hundred per cent rag parchment.....	5.2	4.7	5.6	3.7
Postal card.....	6.0	4.8	8.7	3.0
Kraft.....	6.7	5.2	5.7	4.7
Rope manila.....	7.5	6.2	6.6	5.9

Reference to this tabulation will show that with practically all of these papers there is considerable variation in the moisture content of different deliveries. Also that different kinds of paper will vary considerably in the moisture content at the same relative humidity and temperature.

* * * * *

As stated in last year's report, the waste roller composition which previously had been discarded and either thrown away or sold for a price not exceeding one and one-half cents a pound is now reclaimed for bindery uses. Press rollers are made from high-grade hide glue and glycerin, and even after becoming unfit for further use as such the material is satisfactory for certain adhesive purposes in the bindery, particularly where considerable flexibility is needed, due to the high glycerin content.

The greater part of the waste roller composition has been utilized in the manufacture of tablet composition. Colors which may be absorbed by this composition from various inks are not objectionable for tablet work. This material has been sufficient to furnish all tablet composition used by the office. A small amount is also used to give flexibility to some of the lower grade bindery glues. The utilization of this waste composition has effected an appreciable economy. The following formula is used in the manufacture of tablet composition from waste rollers:

Waste roller composition.....	pounds 200
Glue No. 1.....	pounds 20
Water.....	pounds 90
Zinc oxid.....	pounds 5

* * *

An article is now being prepared for publication, giving the results of this work and recommending the use of definite specifications for the purchase of glue. The article will state the various qualities necessary for use in the printing industry, the most economical methods for handling, and recommend formulae for various uses.

At the request of the treasurer of the United States, a special adhesive was developed by the testing section for use in applying signature paper forms to aluminum guide cards. Considerable difficulty had been experienced with adhesives used for this purpose in that either unsatisfactory adhesion resulted or the adhesive affected the ink on the paper. It was necessary that a liquid adhesive be used which could be applied cold. As a result of experiments a liquid animal glue was produced which could be applied cold, and the results were entirely satisfactory. This glue gave excellent adhesion and had no effect whatever on the ink on the paper.

The Origin of "Pi"

A curious example of the accidents by which the smallest things may be preserved, there is now existing, preserved in Mr. Douce's collection in the Bodleian Library at Oxford, a handbill precisely such as a publisher of the present day might distribute, printed in William Caxton's largest type (about 1485), inviting people to come to his office and buy a certain book indicating the proper order of the church service:

If it plesse any man spirituel or temporal to bye any Pyes of two or thre comemoracions of Salisburie vse enprynted after forme of this present lettre whiche ben wel and truly correct, late hym come to Westmonester into the Almonesrye at the reed pale and he shal have them good chepe. *Supplicio stet cedula.*

The preface of the present Liturgy of the Church of England explains what a Pye was:

The number and hardness of the rules called the Pie, and the manifold changings of the service, was the cause, that to turn the book only was so hard and intricate a matter, that many times there was more business to find out what should be read, than to read it when it was found out.

It is a curious fact that printers even at the present day call a confused heap of types Pie; and while no one has attempted to explain the origin of the word, we may venture to suggest that the intricacy of this church ordinal might lead the printers to call a mass of confused and deranged letters by a familiar expression of contempt derived from the Pie which they or their predecessors in the art had been accustomed to work upon.

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

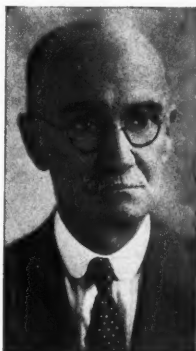
Fin Appears on the Slug

An operator submits a slug and describes his efforts toward correcting trouble concerning slight fin near the first character.

Answer.—We note the fin near the first printing character in the line, also observe that the left-hand knife does not remove the slight overhang of the face from the smooth side of the slug. The first trouble is a result following improper justification of the line. You should examine the jaws of the first elevator for bruises or deflections. An inward bend on the back jaw will offer enough interference to prevent the proper justification of the line and will be one of the causes of fins on the slug as shown. Another cause of this trouble is lack of proper lubrication of the grooves of the elevator jaws and mold keeper. These parts require an occasional graphiting with the magazine brush so as to reduce the friction of matrices, which must move while under frictional contact. You should not have found it necessary to alter the adjustment of the eccentric on the mold slide lever, as your machine has not been in use long enough to have a worn cam shoe or roll on the mold slide lever. A good rule to follow is this: Never change any adjustment unless you are able to prove that it is wrong. We would suggest that you make no further changes of parts. You may test the distance between the jaws with an unworn matrix, such as a fraction. Place it in the jaws in normal position and move it by hand the full length of the jaws, noting if resistance is offered at any particular point, then place the same matrix in the jaws in auxiliary position, test in the same way, and note where interference occurs. If it then appears from this test that the back jaw is sprung forward, it may be necessary to spring it back in order that the matrix ears do not bind. If the lower front lug of the matrix binds in the groove above the duplex rail, make a close examination of the rail for bruises, which must be removed. All damage to these parts is the result of carelessness or neglect. One of the commonest forms of damage is done by digging metal out of the jaws with a screwdriver, and it should not be tolerated by one in charge of a machine. As the slug can not show anything that would give us a clue to your trouble, we are unable to do more than give you a brief outline of some of the things you may examine. You may possibly find the cause during your examination.

A Nicely Arranged Booklet

The Machine Composition Company, of Boston, favors us with a copy of *The New England Compositor*. This issue consists of eight pages and cover, and is very tastefully arranged typographically. It is printed in black and red ink on tinted antique stock, and produces a favorable impression when critically examined.



E. M. Keating

To Learn Operating

An operator asks several questions regarding preliminaries that precede the stage of learning how to operate the keyboard of a machine. The answer covers the matter only in a general way and is not as complete as we would like to give it.

(1) Experienced operators do not look directly at the small letter keys; the range of vision is such that it is not necessary for the eye to be directly on the key that the finger strikes. When a capital, figure, or character that is not commonly used is struck, the eye is more of a guide than for small letters and other much used characters. The touching of the keys in common words becomes a mechanical operation to the experienced operator. (2) Many operators set fourteen galleys without discomfort or seeming loss of energy. Those who use all or nearly all of their fingers in the operation, it appears, have less of a handicap than those who use a few fingers only. To look at the keys constantly while setting twelve or fourteen galleys, we believe, would cause eye-strain. (3) One of the best ways to learn how to operate without looking at the keys would be to practice common words repeatedly. The secret of speed comes from repetition. The mechanical training of the fingers is necessary. To the operator who is unable to practice common words, the next best thing is for him to follow his copy word for word, not reading ahead but rather taking one word at a time. (4) An operator who does not look at his keys must necessarily be a trained operator. He has trained his fingers to move to the right place in finger words, just as a pianist has trained his fingers to locate the right keys by sense of direction, as it were. The untrained operator naturally must direct his fingers because they are not trained, hence he seldom is able to set as much as an experienced operator. However, there are exceptions, and even experienced operators may waste time over trifles and not set as much as other less experienced men, owing to the methodical methods of the less experienced. For example: One operator may hand space by using two hands, and in the operation may possibly open the gate. The methodical operator will use only the thumb and two fingers of his left hand and will not open the gate of the assembling elevator in hand-spacing a line, thereby saving a number of operations. (5) Doubtless you could train yourself away from the habit if you were to concentrate all your efforts in that direction. If you would break away from the habit, aim to keep your eyes on the copy. We believe that you can do this by mental effort. There are several good books published on the subject of keyboard fingering, among them being "Correct Keyboard Fingering," by Thompson; "Stubbs' Manual," and "Intertype and Linotype Speed Book," by Pickard. These books may be had from The Inland Printer Company.



No Postal Relief in Sight

When the concluding session of the sixty-ninth congress gathered to finish its work, we made the following assertion (see *THE INLAND PRINTER*, December, 1926, page 466): "There is no postal relief in sight for the American business man, as far as may be judged from the program of the concluding session of the sixty-ninth congress." There are now only a few days left of the present congress; at midnight on March 4 it will pass into history.

Nothing has been done to relieve the demand for lower postal rates. True, H. R. 13446 passed the senate in an amended form Monday night, February 14; but if we understand the situation correctly the bill was passed by the senate simply to wash its hands of some undesirable matter, or, in other words, to shift the responsibility for a decent postal bill to the conferees of the house and senate, where practically a new bill would have to be made.

Even this subterfuge miscarried, it seems, because the bill was reposing gently on the desk of Speaker Longworth as late as Friday afternoon, February 18. As neither the senate nor the house of representatives ever has been known as a speed champion in its deliberations, it seems almost safe to forecast that no postal relief will be had from the sixty-ninth congress.

Increased Efficiency

As the American modiste looks to Paris for new modes for milady's duds, so has the American printer in recent years been looking to the Government Printing Office for new printing methods and increased efficiency. Since George H. Carter became public printer such has been the case without fail, and the last year was no exception.

On pages 995 and 996 we are giving a few excerpts from his report for 1926, showing the most outstanding features in this long line of noble achievements: from the invention of a machine to clean matrices, the utilization of waste roller composition for tableting purposes, the developing of an adhesive which may be used cold for pasting purposes without affecting the print, to an increase of 30,495,400 ems of composition over the previous year with 140 fewer employees and 1,328 less hours of overtime, raising the average number of ems an hour on the linotypes to 4,559 and on the monotypes to 6,265.

So far as we know, no public printer has ever shown such accomplishments, and it is of immense value to the American printer who is ever confronted with production problems. Mr. Carter, in his administration of the Government Printing Office, has proved himself a public servant of high administrative ability.

Automatic Machinery

J. A. Alexander, of Ada, Ohio, on page 986 of this issue of *THE INLAND PRINTER*, questions the benefit of automatic machinery in the printing trades. He illustrates his point with an example from a school book where a man is lifting a barrel from the ground into a wagon box while another is shoving it into the box on an inclined plane. The question below the illustration is, "Which man is doing the most work getting the barrel into the wagon?" The solution is that in loading the barrel both men are expending the same amount of energy. This lesson he applies with considerable force to the use of automatic machinery in the printing business, making a parallel of such use with the loading of the barrel. Finally, he says: "My experience of thirty years in the business leads me to believe that profits have not increased with the installation of high-speed machines."

It is this very idea with which we are particularly concerned. The illustration may be applicable or not, as one looks at it; but the statement evidently does not rest on a solid foundation. There was a time, forty-odd years ago, when we were operating a Washington hand press at the rate of two hundred impressions an hour. This was in our early youth; but we are still carrying the marks of that strenuous work. Later in life we were kicking an 8 by 12 Gordon with a production of eight hundred impressions an hour without any bad effects; today the machine is driven by electric power and produces sixteen hundred impressions an hour, practically without human help. No sane man will deny that this is progress.

While the automatic machine is increasing the rate of production, it is also relieving the human worker of the strain on his body. This, it seems to us, is a valuable point in favor of automatic machinery.

A few years ago, while visiting in Europe, we were trying to buy a "big type" Bible for an aged mother. We were told that the publishers were located on the seventh floor of a building of unknown age, and we prepared to make our way thither. If the building had had an elevator, we could have reached the seventh floor in a minute or two; as it was, it took us nearly half an hour, and we expended considerable foot power and lost pints of perspiration in the attempt.

The automatic machine is at the bottom of the progress of the world, and as such it must be considered. That the printer is giving away his profits of the use of such machines is not the fault of the machines. One thing is sure, however — and this we can prove by experience — wherever automatic machines are installed, they tend toward better business methods. This alone is a big factor in their favor.

B O O K R E V I E W

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

Estimating for Printers

THE fifth edition of this valuable book, issued by the costing committee of the Federation of Master Printers of Great Britain, has reached us. The first edition was issued in May, 1916; the second in August, 1916; the fifth in December, 1926; consequently the book has proved to be a popular one. And there are plenty of reasons for it. Mr. Williamson, the costing director of the federation, and his helpers have done admirable work in its preparation. The aim of the book is to show the best and most accurate method of estimating. This method is stated as follows:

The unit for calculating the cost of all processes worked on time is the hour: for piecework processes the unit is for each 100 or 1,000 articles, whichever is the basis for paying wages. The costing system gives the hourly or piecework rates, and the estimator has to judge the time or piecework necessary for each process, and work them out at the established rates. When all the processes have been calculated, and the cost of all materials and handling charges added, the result is the total cost of the job, to which must be added a reasonable amount for net profit.

How this is to be done in everyday estimating is then explained in detail, amplified by numerous tables and sample estimates.

ESTIMATING FOR PRINTERS. 112 pages; buckram binding. The Federation of Master Printers, 7 Old Bailey, London, E.C.4.

Historical Sketch of Bookbinding as an Art

By Meiric K. Dutton

A beautiful little book, dedicated to the American bookbinder by the Holliston Mills, Incorporated. The chapter headings read: "Beginning of Binding," "Binding in Italy," "Binding in France," "Binding in England," "Binding in America," "Appendices." Originally the material was used in Holliston Owl Talks, the house-organ of the company; but it evoked such favorable comment that it was found necessary to give it as wide distribution as possible. This was as it should be, as the book is worth it from every point of view—as a piece of good bookmaking and as an interesting history of one of the creative arts.

HISTORICAL SKETCH OF BOOKBINDING AS AN ART. By Meiric K. Dutton. 146 pages; cloth binding. The Holliston Mills, Norwood, Massachusetts.

Newspaper Management

By Frank Thayer

Here is a book that covers the entire field of newspaper management—from the purchase of a newspaper, through equipment and organization of plant, office, circulation, etc., to the formulation of editorial policy.

Mr. Thayer's study of the financial end of the newspaper is, as far as we know, the first of its kind ever made in this field, and a pioneer effort in the business principles of publishing. "Newspaper Management" points out the possibilities of the newspaper when its affairs are conducted

Other Books Received

Historical Sketches of the Holston Valleys. By Thomas W. Preston. The first product of the monotype division of the publisher. An attractive little volume of 186 pages, set in twelve-point Garamont. Kingsport Press, Kingsport, Tennessee.

The Annual Report of the Board of Regents of the Smithsonian Institution. 634 pages; cloth binding. Contains also a general appendix giving brief accounts of scientific discoveries during the year. \$1.50.

A Printing House of Old and New Edinburgh, being the history of the printing house of Pillans and Wilson, of Edinburgh, Scotland, which was organized 150 years ago. It is a gem of craftsmanship in typography and presswork, and decidedly interesting in contents.

Glimpses of the East. The ninth annual issue of the Commercial Yearbook of the World. An elaborate book of more than a thousand large pages beautifully printed in black and colors. Embossed leatherette cover in two colors and gold. Printed by the Toppan Printing Company, Tokyo, Japan.

according to the methods evolved in the present age of big business, and outlines the accepted principles of sound newspaper policy together with the common practices of newspapers carrying a wide circulation.

NEWSPAPER MANAGEMENT. By Frank Thayer, M.A. 481 pages; cloth cover. D. Appleton & Co., New York city. \$4 net.

The Miniature Prints of the Gutenberg Association

We have received two of these miniature prints from Dr. A. Ruppel, the director of the Gutenberg Association: (1) "Die Heimatstadt der Druckkunst" (The Hometown of the Printing Art), by Dr. A. Ruppel, and (2) "Ceci Tuera Cela" (Hymn to the Printing Art), by Victor Hugo, with German translation by H. W. Eppelheimer. The original text is printed on the even page, the German on the odd. This book was printed at the press of the Bauerschen Type Foundry, Frankfurt. Both books are beautifully printed on fine stock; the distribution is free among the members of the Gutenberg Association, but the books may also be bought by others.

Die Deutsche Werbegraphik

By Dr. Walter Schubert

THIS is a magnificent volume in both size and makeup; in fact, we do not believe that any one but a German printer and publisher would ever attempt to publish such a book. In the letter accompanying the book the publishers state: "Because the cost of producing this work is considerable, we are able to give only a limited number of copies to publications for review purposes." By looking at the book we can understand that readily enough; the mystery is how they can afford to give away any complimentary copies at all, or how they could afford to publish the book in the first place. They surely can not expect to get their money back from the usual sales of such books, unless they have some method of production that we know nothing about.

This elegant and somewhat monumental example of the best there is produced in the printing art contains nearly three hundred pages of reading matter, 10½ by 14 inches, printed on original English hand-made paper; twenty full-page inserts in two, three, and four colors; and more than four hundred smaller inserts in the same number of colors. All the inserts are pasted to the page, the full-page inserts to regular insert mounts and the smaller ones to reading matter pages, varying from one to three to the page, and all in perfect register. Some expensive job, we'll say.

The printing of the book is of the highest grade obtainable; not in a single instance have we found anything lacking to make it a perfect job. It is a work in a class by itself, entitled to the attention of all who are interested in advertising art, ideally and practically. It's a feast for the eye of the printer who loves the artistic side of his work. Even the binding, designed by Hanns Thaddäus Hoyer, is something out of the ordinary. The heavy board buckram covers are printed in black and brown and hot-stamped. The outer edges of the covers are overlapping the board about half an inch, allowing the edges to flap so as to protect the outer edges of the printed sheets.

Any one interested in high-grade printing should obtain a copy. It would prove an excellent investment.

DIE DEUTSCHE WERBEGRAPHIK. By Dr. Walter F. Schubert, Francken & Lang, Motzstrasse 11, Berlin W.30, Germany.

William Parks, Printer and Journalist of England and Colonial America

By Lawrence C. Wroth

THIS story concerns the first public printer of the state of Maryland, and as it is written by an authority and a scholar it has both historical and common interest, especially for the printer who loves his trade and its development. Mr. Wroth is the author of "History of Printing in Colonial Maryland, 1686-1776," the masterpiece of printing and printing history which was published by the Typothetae of Baltimore in 1922. It contained a chapter on William Parks; the present volume is an enlargement on that chapter. That Mr. Parks was a person worthy of acquaintance and consideration may be inferred from the following excerpt from Mr. Wroth's biography:

With the coming of William Parks to Annapolis, the office of public printer of Maryland assumed a dignity that formerly it had not possessed. Until this time the work and remuneration of the several resident printers had been determined at successive meetings of the assembly by ordinance and resolution, but in the session of October, 1727, the status of Parks as provincial printer, his duties in that office, and his salary for their performance were fixed by statute, as always thereafter were the status, duties, and salary of his successors. Even before this action of the assembly, and at his first appearance before that body in March, 1725/26, Parks had made to its members definite and businesslike proposals which formed the basis in 1727 of the first law passed in Maryland for the encouragement of printing.

The submission of his terms by the new printer was the occasion of a sharp encounter between the two houses of the assembly. The lower house insisted that with a resident printer in Annapolis its session journals should be printed and published at the charge of the public. The upper house opposed this innovation with such vehemence that it seemed for awhile as if in the confusion of the conflict, the printer would be crowded out of the scene. From this misfortune, however, the province and the printer were saved when the upper house ungraciously gave way to the pertinacity of the delegates. It is true that the governor continued as long as he could find excuse to delay the publication of such proceedings as had been ordered printed by the lower house in 1726, but two years later the intention of the lower house was carried out, and never afterward in Maryland did the upper house, chosen by the proprietary, attempt to interfere with the "liberty to print" of the elected representatives of the people.

WILLIAM PARKS, PRINTER AND JOURNALIST OF ENGLAND AND COLONIAL AMERICA. By Lawrence C. Wroth, librarian of the John Carter Brown Library, Providence. Cloth binding; 70 pages. The William Parks Club, Richmond.

Les Trois Premiers Siecles de l'Imprimerie Francaise

This is the title of the subject matter of the present issue of *Bulletin Officiel*, the yearbook of the printing industry in France. It is a de luxe edition like its predecessors, beautifully printed on good stock and containing a wealth of illustrative matter in two, three, and four colors. The first part of the book contains 106 pages, reviewing in text and pictures three hundred years of printing progress in France, or, as some will have it, deterioration. Then follows an avalanche of specimens of typography and process work by every method known to the trade. It is one of the richest collections of color printing we have had a chance to look at, and surely one of the best, efficiently belying any statement that French printing is retrograding. The yearbook is published by Union Syndicale et Federa-

tion des Syndicats des Maitres Imprimeurs de France, 117 Boul. St. Germain, Paris.

Patents

By Roger Sherman Hoar

In our daily grind we have numerous requests for information about patents: How can a patent be obtained? What are the rights of the employer in an invention of an employee? What instructions are necessary to protect the priority rights of the inventor against competitors? What can be patented, and why? These and hundreds of other questions are answered in this book. It outlines a clear-cut policy that protects one from loss of patents and corrects the

Other Books Received

The Legibility of Print. By R. L. Pyke, M.A. A report on the physiological and psychological aspects of the legibility of printed matter as found by the author in laboratory experiments conducted under the auspices of the committee appointed by the treasury department of the English government. Published by His Majesty's Stationery Office, London.

Bound to Last. A compilation of data published for those who are interested in better binding. Binders Board Manufacturers Association, 18 East Forty-first street, New York city.

On Setting French. By Pat. V. Daley. Giving rules for the correct setting of French as formulated by L'Academie Francaise, insuring accuracy with modern spellings, accents, capitalization, etc. *British Printer*, Thanet House, 231 Strand W.C.2, London.

Photographic Workroom Handbook. By Sigismund Blumann. The purpose of this book is to make it handy and authoritative; nothing is contained within its covers but what is of everyday use in the workrooms of the photographers. 108 pages and cover. Camera Craft Publishing Company, San Francisco. \$1.

many false notions generally held by those concerned with patents. The author is the head of the patent department of the Bucyrus Company.

PATENTS. By Roger Sherman Hoar. 232 pages; cloth binding. The Ronald Press Company, New York city. \$4.50.

Getting Ahead in Advertising and Selling

By S. Roland Hall

The author of this little book of ninety-six pages and index is also author of four of the most valuable books in the advertising field. As such he is an authority in his line. The present volume gives advice of a practical nature about opportunities in the advertising field, first requisites, how to study, etc. Says the author:

In these pages I try to deal helpfully with the questions and problems that I have seen arise in the experiences of hundreds of young business men and women. It is a great source of pride and satisfaction to me to know that many hundreds of those whose studies and efforts I had the pleasure of directing in years past have climbed to positions of responsibility and high compensation in the business world. It was a privilege to give this service, as it is a privilege to write this book in the hope that other ambitious persons can make use of whatever counsel I am able to give out of an experience of more than twenty-five years in advertising and selling.

GETTING AHEAD IN ADVERTISING AND SELLING. By S. Roland Hall. 100 pages. McGraw-Hill Book Company, 370 Seventh avenue, New York city.

The Art of Spacing

By Samuel A. Bartels

WHEN Sam Bartels died last summer he had completed the manuscript for "The Art of Spacing," but it had not been printed. The book has now been published. It is a creative piece of work—because of its contents and because of its dress. Typographically it is a masterpiece; its contents add greatly to the literature of the composing room. The purpose of the book is most ably set forth in the first paragraph of the author's preface:

Spacing, as applied to typography, has not received the attention which this important question deserves. A cover or title page, an announcement card, an advertisement, or a book page is not well set when the distribution of white space has been at all slighted. Between the individual letters of a display line (when it is set in all capitals), between the words, and between the lines, it is as essential to get correct spacing as it is between groups, or between type and border.

Everything pertaining to correct spacing is covered with clear, convincing diction. The cover is a marvel of beauty in dark blue and gold.

THE ART OF SPACING. By Samuel A. Bartels. 110 pages, 5 by 7½; embossed cloth cover. The Inland Printer Company, Chicago.

Main Currents in the History of American Journalism

By Willard G. Bleyer

This comprehensive, readable, and up-to-date history of American journalism clearly shows the forces and influences that have shaped the press into its present form and throws fresh light on the social evolution of America.

A most interesting feature of this book is the thirty-one reproductions of newspaper pages, cartoons, and portraits. The thorough index will also make it a perfect tool for the historian and professional journalist.

The influence of English journalism on the American press is carefully studied and many new facts and conclusions are presented. Separate chapters, devoted to outstanding American editors, are in themselves vivid tabloid biographies.

MAIN CURRENTS IN THE HISTORY OF AMERICAN JOURNALISM. By Willard G. Bleyer. 464 pages, 5½ by 8; cloth cover. Houghton Mifflin Company, Boston. \$4.

Practical Methods of Photoengraving

PART II—ETCHING AND RE-ETCHING

This is the second of a series of three books, dealing with practical methods of photoengraving, published by the Employing Photoengravers Association of America. Part I, dealing with photographing and stripping, was published a year ago, and Part III, dealing with finishing, routing, proving, and shading, will be published in the spring. This entire series of text books is the result of the composite effort and contribution of the leaders in the various branches of the photoengraving industry. L. B. Folsom, of the Folsom Engraving Company, Boston, is the editor and compiler. Much credit is due him because he has performed a good job of rehashing and has whipped all the matter into shape.

PRACTICAL METHODS OF PHOTOENGRAVING. Part II: Etching and Re-etching. 40 pages, 5½ by 8½; cloth binding. Employing Photoengravers Association of America, Cleveland. \$3.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

A. I. G. A. Has Interesting Program Booked

THAT the American Institute of Graphic Arts has fully proved its usefulness to the graphic industries is evidenced by its program of activities for this year. Its "Printing for Commerce Exhibition" opened last month in New York city and will be seen in twenty-five to thirty cities before the end of the year. Its exhibition of commercial printing shown last year is now, by request, visiting Europe.

The traveling exhibits of "The Fifty Books of the Year," "The Fifty Prints," and the "Printing for Commerce" now being shown in duplicate and triplicate, so as to be seen in as many cities as possible, are recognized as being the best stimulants toward good taste on the part of printers and the public. Credit should be given to Burton

Emmett, honorary president of the institute, and W. Arthur Cole, the present president, as well as Frank Fleming, chairman of the exhibitions committee, for this splendid educational work.

At the opening of the "Printing for Commerce" exhibit the hall was too small to accommodate the audience. President Cole introduced Edward F. Stevens, librarian of Pratt Institute, who told in a most interesting way some of the entertaining history of Ernest Elmo Calkins. Mr. Calkins delivered the address of the evening, telling about the changes he has witnessed in advertising since he began at it. After Mr. Calkins' address there were brief remarks by many of our leading printers.—S. H. HORGAN.

O'Connell, the secretary of Typographical Union No. 6, and the guest of the evening, President Howard.

President Howard spoke of the work accomplished by the Progressive clubs, first organized at the Colorado Springs convention of 1896, and predicted further advance in the betterment of conditions, higher wages, shorter hours, and in the greater usefulness of the International's crowning achievement, the Union Printers' Home.

Another Boston Merger

A merger of two of Boston's well known printing organizations has recently become effective with the consolidation of T. R. Marvin & Son and the Taylor Press. The Marvin firm, established in 1823, holds the distinction of being the oldest printing establishment in the country under the direction of one family; George R. Marvin, the present head of the firm, is of the third generation in direct line.

This merger adds to the Taylor Press a business which has been specially devoted to genealogical and technical works. The Marvin firm also brings with it an extensive equipment of foreign type, including German, Spanish, Italian, and French.

G. W. Taylor, an ex-president of the Boston Typothetae Board of Trade, founded the Taylor Press in 1903.

A Masterly Bust of Franklin

The Typographic Library of the American Type Founders Company owns the original of an heroic size bronze bust of Benjamin Franklin, modeled by Boyle. His masterpiece is the statue of Franklin in Paris, a replica of which is on Chestnut street in Philadelphia, near the post office. A few months ago the Typographic Library consented to supply a replica of the Franklin bust to the Michigan Press Association for presentation to the public library in Harbor Springs. Since then replicas have been purchased by John Henry Nash, San Francisco; P. C. Dooley, president of the General Printing Corporation, Fort Wayne, and Prof. William S. Mason, Northwestern University.

The replicas can not be distinguished from the original. The width at shoulders is twenty-six inches, height of head from chin, thirteen inches. The price is \$315, which is about half the cost of the original. This is a veritable work of art and not to be classed with the characterless busts that are made to sell to the indiscriminating.

British Trade in Printing Machinery

IN the following tables are shown imports and exports of printing machinery and accessories into and from the United Kingdom during the years 1921 to 1925, inclusive. From eighty-five to ninety per cent of the importations of typesetting machines and from sixty-five to eighty per cent of the newspaper, letterpress, and lithographic machines are credited to the United States, with Germany the strongest competitor. In bookbinding machinery the market is more evenly divided between the United States and Germany, and in bag, envelope, and box making machinery the latter monopolizes the import trade. From two-thirds to

three-fourths of the British exports of printing machinery and accessories goes to its overseas possessions.

New York Progressives Fete Howard

The New York Progressive Club tendered a testimonial dinner to Charles P. Howard, president of the International Typographical Union, February 13. The event took place at the Hotel Astor and was attended by about 500 enthusiastic admirers. Leon H. Rouse, president of Typographical Union No. 6, was the toastmaster, and he introduced Frank Morrison, secretary of the American Federation of Labor; John S.

IMPORTS	1921	1922	1923	1924	1925
Typesetting machinery.....	\$ 253,398	\$ 467,343	\$ 861,430	\$ 522,399	\$ 711,896
Newspaper, letterpress, and lithographic machinery.....	1,889,161	1,286,685	2,828,645	2,018,092	2,255,232
Bookbinding machinery.....	463,104	371,185	500,323	628,495	710,378
Bag and envelope making machinery.....	318,983	46,719	168,719	146,344	167,447
Box-making machinery.....	307,897	201,515	167,831	186,048	174,410
Other printing machinery.....	264,098	286,839	247,172	305,678	446,068
Printers' ink.....	86,976	133,819	120,710	150,447	146,044
Type metal.....	18,965	1,776	12,192	16,665	49,921
Printers' type.....	51,813	64,294	101,821	75,009	80,434
Total.....	\$2,654,395	\$2,840,175	\$5,008,843	\$4,049,177	\$4,741,830
EXPORTS	1921	1922	1923	1924	1925
Typesetting machinery.....	\$1,229,268	\$1,134,256	\$1,254,149	\$1,513,348	\$1,726,600
Newspaper, letterpress, and lithographic machinery.....	1,417,112	1,311,003	1,653,726	1,900,304	2,327,233
Bookbinding machinery.....	235,958	203,074	426,783	350,599	376,268
Bag and envelope making machinery.....	96,870	68,608	41,342	40,133	43,954
Box-making machinery.....	79,345	33,662	50,954	59,541	50,076
Other printing machinery.....	682,522	521,436	546,204	672,334	786,650
Printers' ink.....	471,510	561,326	784,702	861,863	973,632
Type metal.....	399,840	263,543	318,003	304,909	379,027
Printers' type.....	630,856	615,274	339,391	170,518	242,580
Total.....	\$5,243,281	\$4,712,182	\$5,415,254	\$5,873,549	\$6,905,420



Third Annual Printing Exhibition Assembled by the North Side Printers' Guild, Chicago

Some twenty-seven concerns exhibited their wares at the third annual printing exhibition held at the Sheridan-Plaza Hotel, Chicago, January 10. The illustration above shows some of the panels that were displayed.

N. E. A. Better Newspaper Contests

This year the members of the National Editorial Association have an opportunity to compete in six contests for prizes, namely: Best weekly newspaper—cup offered by Herman Roe, Northfield, Minnesota, president of the association; best editorial page—cup offered by THE INLAND PRINTER; front page contest—cup offered by the *American Printer*; newspaper production contest—silver trophy offered by *National Printer-Journalist*; advertising contest—trophy offered by the Bonnett-Brown Corporation, Chicago. Full details covering these contests may be had by writing H. C. Hotaling, executive secretary, National Editorial Association, 622 Merchants National Bank Building, St. Paul.

Harvard Advertising Awards

The Harvard Advertising Awards for 1926, founded by Edward W. Bok, were announced recently by Dean Wallace B. Donham, of the Business School, Harvard University. The following is a complete list: Gold medal awarded to Orlando Clinton Harn, of the National Lead Company, for distinguished personal service to advertising. Research award goes to Barton, Durstine & Osborn, New York city.

Two new advertising awards go to Rome Wire Company and Moser & Cotins, Utica, New York, for the best campaign carried on through trade journals, and to Calkins & Holden, of New York, for best typography. Barton, Durstine & Osborn, the Blackman Company, the Procter & Gamble Company, and the Campbell-Ewald Company, Detroit, receive campaign awards.

Three individual advertisement awards go to A. W. Diller; Federal Advertising Agency, New York city, and the Prudential Insurance Company.

Proposed Increase in Copyright Fees

A bill has been introduced in the house of representatives providing for an increase in the fees for registering and recording assignments of copyrights. The bill proposes to raise the fee for registration of a copyright from \$1 to \$2. A fee of \$2 is proposed for certifying an assignment and a fee of \$1 would be charged for a renewal. The present income from fees, according to the registrar

of copyrights, does not pay for the service rendered by the copyright office. The proposed bill will double this income.

In Memoriam

MATTHEW J. O'NEILL, who purchased the *American Printer* from John Clyde Oswald in 1924, died February 3, at the age of fifty-two years, after an illness of seven months. He had been a hard worker from boyhood.



Matthew J. O'Neill

By exceptional energy and strict application to duty he earned the respect and confidence of the Industrial Press directors, of New York city, publishers of *Machinery*, with whom he had been connected for over a quarter century. He rose to the position of treasurer and general manager.

SILAS KORTMEYER, secretary of the Hammersmith-Kortmeyer Company, Milwaukee, died January 28, at the age of fifty-one years. He was born at Sharon, Wisconsin, March 17, 1875. He started as a newsboy with the Oshkosh *Daily Northwestern*. A few years later he became associated with his brother, Benjamin Kortmeyer, and Paul Hammersmith in the printing and engraving business as secretary of the Hammersmith-Kortmeyer Company.

CHARLES H. COYE, secretary of C. H. Dexter & Sons, Incorporated, paper manufacturers, died at Windsor Locks, Connecticut, after a brief illness. He was born in Monson, Massachusetts, December 28, 1853. He was well known in paper trade circles.

F. Wesel Company Builds New Factory

Ground has been broken for the new factory of the F. Wesel Manufacturing Company in Scranton, Pennsylvania. The ground is approximately six acres.

Free Presswork School

The Miehle Printing Press and Manufacturing Company recently opened a free evening school of instruction on the Miehle automatic unit presses, consisting of press, feeder, extension delivery, controls, and in particular, the proper handling of the swing-back feeder. Pressroom foremen and assistants are eligible for this instruction. The instruction is given at the Miehle offices in the Transportation Building, Chicago.

More Honor for "Bilfai"

Friends of "Bilfai," famous New Orleans printer, are seeking his election as a director of the United States Chamber of Commerce, representing the district comprising Louisiana, Alabama, Mississippi, and Texas. Although Mr. Pfaff is not campaigning for the new honor, the New Orleans association of commerce and other chambers of commerce throughout the district have unanimously placed his name in nomination for the job.

Mergenthaler Branch Celebrates

Ninety-three members of the San Francisco agency of the Mergenthaler Linotype Company surprised F. C. Van Schaick, manager, with a party on the twenty-fifth anniversary of the opening of the San Francisco agency. James Manning, the first employee, also was an honor guest. The party, a dinner dance, was staged in the terrace room of the Hotel Fairmont. A. R. Gatter, assistant manager, acted as toastmaster. A silver service set was presented to Mr. and Mrs. Van Schaick by members of the agency, the presentation speech being made by James Manning. A. B. Collins expressed the congratulations and best wishes of the president and board of directors of the Mergenthaler Linotype Company. Then Manning was presented with a watch and chain by Ernest Lindner in behalf of fellow workers. The gift was presented in the cigar box that held all the stock in trade of the San Francisco agency when "Jim" went to work for it twenty-five years ago.

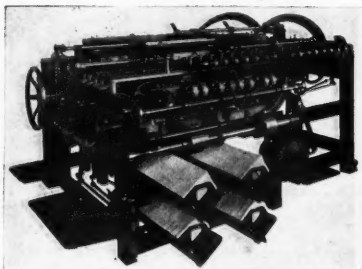
What's News This Month

By ROBERT G. HEIR

Under the heading above, brief mention will be made each month of new machinery, inventions, and labor-saving devices of interest to the printing trade. Inventors, manufacturers, and others are invited to send information regarding new products to The Inland Printer Company, 632 Sherman street, Chicago, Ill.

A MACHINE that will put a deckle edge on any kind of stock, varying in thickness from the lightest weight sheet to the heaviest cardboard, has been placed on the market by the Lester & Wasley Company, Incorporated, Norwich, Connecticut.

THE BROWN FOLDING MACHINE COMPANY, Erie, Pennsylvania, has just completed and has in operation a new folder named the "Ultimate." The scope of this folder is quadruple twenty-fours and thirty-twos. It takes sections of 96 and 128 pages, quarters



The Brown "Ultimate" Quad Folder

them on the folder and delivers each quarter section in a separate packer, all work done at right angles and without "buckling." It is said to have a minimum capacity of 2,500 to 3,500 sheets an hour.

TO MEET the increasing demand for variable-speed drives for machinery requiring adjustment of speed, William E. Simpson, of Detroit, is putting on the market a new line of speed reducers which embody, in a single, compact unit, a variable-speed drive. Each unit comprises two reductions only, the first being a modified worm movement with variable ratio, and the second a train of heavy spur gearing adapted to take

the heavy torque and shocks of the slow-speed end. It is stated by the manufacturer that these reducers will operate silently and efficiently at motor speeds up to 3,600 revolutions a minute, and that the ratio can readily be adjusted from 10:1 to 1,000:1.

FROM the Pacific coast comes word of a new composing stick. It is called Turtle's nickel-silver rust-proof three-in-one job stick. It has a pica gage, foot rule, and table computing words to square inch. It ranges in size from eight to fourteen inches and is manufactured by Prince & Hensley, printing supply dealers, Los Angeles.

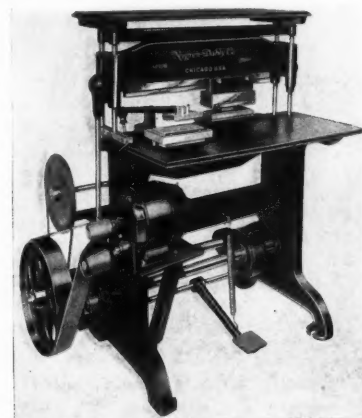
A NEW PULPING PROCESS which produces a high yield of cheap print paper from hardwoods has been developed at the Forest Products Laboratory at Madison, Wisconsin, according to reports from the Forest Service, United States Department of Agriculture. This will offer the possibility of shifting the burden of news-print production from spruce, which is being imported in large quantities, to the hardwood forests of the North, East, and South.

ONE of the most recent developments in leather substitutes of interest to the book-binding trade is the perfection of the new superfinish fabrikoid by E. I. du Pont de Nemours & Co. This new finish is obtained by a special process of embossing and coloring applied to standard grain fabrikoid, which exactly duplicates the appearance of tooled Spanish and Moorish leathers. It was developed by the technical staff of the du Pont company to meet the demand for a more artistic binding for books.

IF INTERESTED, you can have the weight of the dot over an "i" measured accurately by means of a scale received by Dr. Joseph C. Bock, head of the department of pathological chemistry at the Marquette University school of medicine, Milwaukee. Doctor Bock, to illustrate the fineness of the weighing machine, took a sheet of paper and wrote a name thereon, leaving the letter "i" undotted. He then weighed the paper, making a perfect balance by use of aluminum hairwire weights. Then he dotted the

"i." When the paper was returned to the scale the balance was disturbed and the difference found to be two one-hundred-thousandths of a grain. The scale is a marvel of German mechanical skill, and is the invention of a scientist named Neimetz.

A MACHINE that will place vulcanized celluloid tabs on either cards or paper and accomplish this without wrinkling the stock has been put on the market by the Nygren-Dahly Company. The machine is thirty-four inches wide and is equipped with both a heating and moistening device. This mechanism is operated by a double action clutch, so that the vulcanizing action takes place while the operator is applying moisture to the next card or paper to be tabbed. This



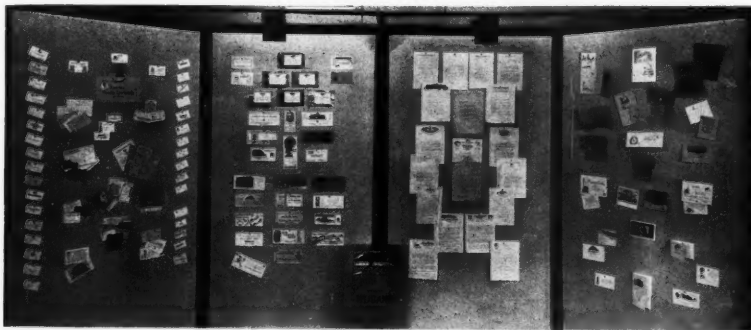
Machine for Putting Celluloid Tabs on Index Cards

enables the operator to keep a steady pace with the machine and get a production of about 3,500 tabs a day.

THE AUTOMATIC PRINTING DEVICES COMPANY, San Francisco, announces a new Domore automatic process embosser. This embosser will produce in one operation die and copper plate effects direct from type.

A MACHINE for turning a complete pile of paper, weighing from one to three thousand pounds, as removed from an extension delivery, preparatory to "backing up," has been announced by Louis J. Schwab, Peoria, Illinois. By the use of this machine a stock pile can be turned in from three to five minutes. It will eliminate finger smudges, torn sheets, and battered edges, reduce the liability of offset due to handling freshly printed sheets, and of backing up lifts with the wrong edges to the guides.

BLAKE, MOFFITT & TOWNE, paper dealers of San Francisco, have produced a reprint of a booklet entitled "The Catalogue." This booklet contains thirty pages of pertinent information relative to the making of a catalogue. The chapter headings are: "Deciding the Catalogue Policy"; "The Catalogue Appropriation"; "Who Should Compile the Catalogue"; "How to Arrive at Mechanical Specifications—Size, Paper Stock, Cover Stock, Type of Binding, Dummies"; "A Few Production Problems." The booklet is well made and will be treasured by those who receive it.



Third Annual Exhibition of Printing at Wichita

The above is an illustration of a small part of the third annual printing exhibition held in the Hotel Lassen, Wichita, Kansas, January 24-29. It was staged by the Printing Industry of Wichita, of which Gladys R. Hammon is executive secretary, and was a complete success. Printing of all kinds, from business cards to complete advertising campaigns, as well as the materials that go to make up the printed job, were on display.

Course in Direct-Mail Advertising

The Charles Morris Price School of Advertising of the Poor Richard Club, Philadelphia, will again this year have a ten weeks course in direct-mail advertising. The course will start on March 14, and will be held in the Price schoolrooms. The instructor will be Jack Lutz, who instructed the class last year, and who is also instructor in the elementary advertising course.

Don R. Mellett Memorial Planned

A campaign among newspapers and newspaper workers throughout the United States for \$350,000 to establish a school of journalism as a monument to Don R. Mellett, slain publisher, will be conducted by journalism students of Indiana University, Mellett's alma mater. The school, which will serve at once as a memorial, will be established at the Hoosier institution.

Goudy Speaks at Detroit and St. Paul

Frederic W. Goudy, art director of the Lanston Monotype Machine Company, was the guest of honor and speaker at a dinner given by the Detroit Club of Printing House Craftsmen on the evening of Tuesday, January 25. He talked about "Types and Type Design." On the evening of January 29 Mr. Goudy spoke to the members of the Town Criers Club at St. Paul. His talk was illustrated by pictures of type and a description of the various processes of designing.

Exposition Wants Artistic Poster

To secure a most artistic and striking poster to draw public attention to the Fourth Educational Graphic Arts Exposition, to be presented in Grand Central Palace, New York city, from September 5 to 17, the management has announced a poster competition that is likely to draw a large response. The competition has been placed in the hands of the Art Alliance of America. The competing designs will be received at the Art Alliance, 65 East Fifty-sixth street, New York city, from March 11 to 15. The sum of \$400 is offered in prizes; \$250 to the winner of the first prize, \$100 to the second, and \$50 to the third. Five of the contestants will also receive honorable mention.

John Bull Urges More Light

Tests recently conducted in many printing plants in Great Britain show that the output of the plants increases with the increased intensity of artificial lighting, as though the two were controlled by the same switch. It was shown that under an illumination of two foot-candles, which was found to exist in many plants, production was twenty-five per cent under the daylight standard. Where the level of artificial illumination measured seven foot-candles, production was ten per cent under daylight standards, and an intensity of twenty foot-candles was found to be the minimum under which the daylight output rate could be maintained.

The Medical Research Council and Department of Scientific and Industrial Research of the British government conducted these tests, and their report shows that the rate of production not only fell off under

the low levels of artificial illumination but that in addition the number of mistakes made by compositors more than doubled.

As a result of the above findings a minimum of twenty foot-candle illumination is being urged for typesetting and other fine work throughout Great Britain.

Direct-Mail Association Convention

Detailed plans are being worked out by the Chicago convention and exposition committee for the tenth annual sales and merchandising convention and exhibition to be held by the International Direct-Mail Advertising Association at the Stevens Hotel, Chicago, October 19 to 21. The publicity and attendance committees have planned some novel features to attract nation-wide attention to both convention and exhibition.

Photoengraving Slides Available

The publicity committee of the American Photo-Engravers Association has available for use sets of slides and a lecture to accompany the slides for describing the processes of photoengraving.

These slides illustrate the subject completely, and show the action of printing plates on paper and explain why certain kinds of originals are desirable as material for reproduction.

Organizations desiring the purchase of these slides and the lecture may do so through V. C. Houser, chairman, publicity committee, 414 North Twelfth boulevard, St. Louis. They are being sold at cost (\$30.80, including shipping cost) in order to acquaint people with photoengraving.

Ten Per Cent for Depreciation

The United States Board of Tax Appeals has disapproved of the allowance of the tax commissioner of seven and one-half per cent depreciation on printing and lithographic machinery and the board makes ten per cent the depreciation allowance. The decision and opinion follow:

The determination of the commissioner is disapproved. The deficiency in tax for each of the years 1917, 1918, 1919, 1920, and 1921 should be recomputed in accordance with the following opinion by Lansdon:

The only issue in this appeal is whether the commissioner or the taxpayer has applied a proper depreciation formula to the assets, and more especially to the machinery owned and used by this taxpayer during the years 1917, 1918, 1919, 1920, and 1921. The commissioner used the straight-line method of depreciation and applied a rate of seven and one-half per cent; the taxpayer took depreciation on its machinery for the years in question at rates that approximated an annual average of sixteen per cent.

In support of its contention for a higher depreciation rate, the taxpayer asserts, and, in our opinion, the evidence proves that progress in the arts of printing and lithographing rendered a considerable portion of its assets obsolete or obsolescent during the years in question, and that new high-speed presses installed in place of the discarded and obsolete machinery wear out much more rapidly than the equipment thus replaced.

The evidence adduced at the hearing, and the depreciation rates established and standardized by the organized printing and lithographing trades sustain the contention of the taxpayer in part. The board is of the opinion that the application of a uniform composite rate of ten per cent per annum to the taxpayer's machinery account for the years in question would take care of the increased depreciation on new types of high-speed presses, and the obsolescence of machines made less useful by progress in the arts of printing and lithographing.

Personal and Other Mention

THE KINGSLEY PAPER COMPANY, of Cleveland, has been purchased by The Alling & Cory Company, Pittsburgh.

LEONARD O. WHITE, lately connected with the White Burbank Paper Company, has become associated with the Seymour Company, New York city.

THE HOWARD PAPER COMPANY, Urbana, Ohio, has enlarged its plating department to take care of the increased demand for its ripple-finish bond papers.

CHARLES CHIDSEY has returned to his former position of sales promotion manager of the Intertype Corporation after an absence of about a year and a half.

WILLIAM R. LUSIGNEA has severed his connection with the McLaurin-Jones Company to take up the manufacture and sale of decalcomania transfer paper.

FREDERIC W. GOUDY, world-famous typographer, has turned over to the Continental Typefounders Association, New York city, the exclusive sales privilege for all of the types cast by him.

AT THEIR RECENT ANNUAL GET-TOGETHER the salesmen of the eastern territory of the Intertype Corporation presented T. A. MacElwee, eastern sales manager, with a very handsome watch and chain.

THE WESTERN PRINTING AND LITHOGRAPHING COMPANY, Racine, Wisconsin, is erecting a new plant to take care of its increased business. The new plant will occupy an area of approximately 220,000 square feet.

CUNLIFFE L. BOLLING was appointed a director of Intertype Limited, England, December 15, 1926. He has been associated with Intertype Limited since its formation and has held many important offices.

A. T. WALKER, of the Harris-Seybold-Potter Company, delivered an interesting address on "The Position of Offset Lithography in the Graphic Arts" at an enthusiastic meeting of the Minneapolis Club of Printing House Craftsmen recently.

HENRY LINDENMEYER & SONS, paper merchants, have opened a branch office at 220 Fifth avenue, New York city, under the management of Joseph B. Seaman and Edward P. Patterson, both formerly connected with the Seaman Paper Company.

H. R. SWARTZ, president of R. Hoe & Co., announced the opening of a sales office in the Pere Marquette Building, New Orleans, with Howard Reynolds, for many years southern representative of the company, as manager. H. D. Williams is his assistant.

THE BERRY MACHINE COMPANY, St. Louis, has placed on the market a new heavy duty round hole cutter. It has an automatic table-lift and adjustable back guide. It will drill through a two-inch thickness in one operation. Two heads are standard equipment, but as many as four can be used. Cutter is called the "No. 5."

THE INLAND PRINTER

HARRY HILLMAN, Editor-in-Chief MARTIN HEIR, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
632 SHERMAN STREET, CHICAGO

VOL. 78

MARCH, 1927

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supply-men's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & Sons, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & Sons (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited) Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

RUMFORD PRESS, Ginn & Co., Kable Brothers, and other big plants supply their proofreaders and operators with booklet "How Divide the Word," 8,500 most commonly used words showing proper syllabication; fourth edition, 104 pages, cloth bound, \$1.00 postpaid; special prices in dozen lots. A. A. MAYERSTEIN, 511 Ferry, Lafayette, Ind.

BOOKS AND SYSTEMS for printers and publishers. Complete illustrated catalogue free. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

OFFICIAL NOTICE—In compliance with Section 22(b), Constitution, Laws and By-Laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver at its office in Omaha, Nebraska, blanks, blank books, stationery, advertising leaflets, constitutions, laws and by-laws, receipts, blank applications, etc., as needed during the period from January 1, 1927, to December 31, 1927, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. bldg., Omaha, Neb., and will be submitted at the meeting in February, 1927, of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp of the Woodmen of the World, Omaha, Neb.

BUSINESS OPPORTUNITY for a first-class printer with ability to take charge of plant; must have first-class references; can buy interest after proving ability, etc.; best climate in the South, winter and summer; in Piedmont section; 30,000 people; one other shop with linotype and cylinder; 30 cotton mills and city and county; two colleges; largest railroad center between Washington and Atlanta. "The hub city of the Southeast." Parties must have A-1 references. For further particulars address M 621.

ROLLER CASTING MACHINERY—If you are a practical roller man or ink dealer with wide trade acquaintance, write for information about my "One Man Roller Outfit." Many good openings in this line of manufacture, as no new plants have been installed in recent years. Formulas and explicit directions furnished. CHAS. E. JOHNSON, 118 S. Forsyth street, Atlanta, Ga.

PRINTING PLANT FOR SALE—Located in the Oklahoma oil fields, doing job and commercial printing; equipped with automatic machinery that is in perfect condition; organization consists of nine employees and has been established several years. This is a sound business investment, not merely a living. Write M 608.

CHICAGO LOCATION WANTED for Monotype-Linotype plant where volume will be assured; can install two to five or six machines; will make attractive contract for output of one or more concerns. M 612.

FOR SALE

FOR SALE—To men with large means, one of the most prosperous money-making printing plants in America located in one of the best oil producing states in the West, established 35 years. This plant has behind it a wide line of customers who depend upon it for their needs as faithfully as they depend on their homes for rest and comfort; they have been educated through long years of business dealing with the concern to rely on it for most of their printing and stationery. The concern covers 35 states in its special lines; it has but little competition; it is widely advertised and well and favorably known; it is probably the largest plant in its own state and in four adjoining states; its product has always been of the highest class and best quality and it has held its old patrons by this policy of producing the best and has added many new ones each year; it owns its own buildings and warehouse, and has additional ground for new buildings to permit expansion; it has fine printing and binding equipment and low operating expense, being located in a city of 20,000 population where operating expenses of all kinds are cheap. For one or more men, with \$100,000 cash, good credit, good experience and industrious habits, this concern can be handled and made to pay for itself in five years. The business is one of the most—if not the most—prosperous in four surrounding states. Unless you have the required capital, don't answer this ad. because your inquiry will be given no attention unless you present references to show that you are able to finance the proposition. It would be better if three or four experienced men joined together to handle this deal. The plant is in full operation now and has twelve salesmen and a heavy mail order business. M 557.

FOR SALE or will trade—A 12 by 16 inch up to 25 by 38 inch Dexter folder, with automatic feeder, air pump, has seven folding knives and three joggers, one horse power variable speed motor, and starting box; folder is ready to run; will trade for a secondhand cylinder press 36 by 52 inches, suitable for die cutting on boxes. If interested either way, address THE STANDARD REGISTER CO., Dept. B, Dayton, Ohio.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. Attached in a jiffy. The universally popular Gauge Pin.

Megill's Gauge Pins
for Job Presses

Accurately made and always uniform. We make a large variety to meet all needs. Insist on Megill's products. If not at your dealer's, order from us. Illustrated circular on request.

THE EDWARD L. MEGILL COMPANY
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE-GRIP GAUGES
Reg. U. S. Pat. Office



WISE GRIP. For any job, but specially for heavy stock or long runs.

FOR SALE—Two Bryant high-speed rotary horizontal two-color printing presses; will print web 48½ inches wide; cylinder circumference 18 and 20 inches; speed 15,000 per hour; ¼ inch thick plates; presses in A-1 operating condition, and further details as well as cut of presses will be submitted to interested parties. **CENTRAL WAXED PAPER COMPANY**, 5659 W. Taylor street, Chicago, Ill.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. **GIBBS-BROWER CO.**, 261 Broadway, New York city; 166 West Jackson blvd., Chicago.

MONOTYPE DISPLAY CASTER for sale, complete with molds and equipment for casting type for the case from 6 to 36 point; in excellent condition; can be seen in operation. **FIELD TYPESETTING**, Minneapolis, Minn.

KOHLBACH FLAT CONTINUOUS bronzing machine, 27 inches wide, length of sheet unlimited; very little used; a bargain at \$800; price is made where it stands. **THE ANDREW JERGENS CO.**, Cincinnati, Ohio.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two color; rebuilt and guaranteed; prompt delivery, fair prices. **KONECKY BROS.**, 252 Pennsylvania avenue, Brooklyn, N. Y.

FOR SALE—Miehle Pony press, 22 by 34, perfect condition, with suction type Dexter feeder; half price. **THE DOYLE & WALTZ PRINTING CO.**, 310 Lakeside avenue, N. W., Cleveland, Ohio.

FOR SALE—One Mergenthaler linotype, No. 26304, Model 8, two fonts of mats No. 8 and 10 Italic and S. Caps., equipped, electric; A-1 condition. **R. D. ROBINSON**, Box 504, Galesburg, Ill.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO.**, 130-134 N. Campbell avenue, Chicago.

BRONZER—One Fuchs & Lang machine, sheet size 16 by 25 inches, A-1 condition; ready for first-class work; \$150. **L. D. VAN VALKENBURG CO.**, Holyoke, Mass.

FOR SALE—Standard high speed Automatic press, 13 by 19, serial No. 237-D; first-class condition; reasonable. M 610.

FOR SALE—38-inch Dexter paper cutter. M 599.

HELP WANTED

Composing Room

WANTED—Job printer, steady and reliable, who can produce first-class work in a medium-sized shop, consisting of Model 14 Linotype, 2 Miehle cylinders and 4 jobbers; the best equipped printing office of its kind in Ohio. References required from former employer. State everything in first letter. **SCHOLL PRINTING CO.**, Chillicothe, Ohio.

Engraver

ENGRAVER, to take charge new photoengraving plant, new territory; unusual opportunity for right man; small investment desirable. M 622.

Pressroom

WANTED—Men above the average; line-up and O. K. in large cylinder pressroom, large edition pamphlet bindery foreman, job pressroom foreman, 15 presses; above positions with large open shop, Western New York; applicant must write fully of experience, age, references, and salary expected, in confidence, for attention. M 609.

Salesmen

SIDELINE MEN can make money selling our JIC liquid paste to newspapers, magazine publishers, and printers; used by such papers as New York World, Cincinnati Enquirer, Cincinnati Post, Louisville Courier-Journal, Ginn & Co., The Macmillan Co., and over 3,000 others; sold in gallon pails and kegs, also 60-gallon barrels; a repeater. **JIC DEPARTMENT**, Jasmine Ink Corporation, Norfolk, Va.

FIRST-CLASS SALESMAN wanted who can sell printing ink; one acquainted with printers in the southwestern states preferred. M 607.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. **MILO BENNETT'S INTERTYPE SCHOOL**, Toledo, Ohio.

LINOTYPE INSTRUCTION—Largest linotype school in the country; established 20 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks \$100. **EMPIRE SCHOOL**, 206 East 19th street, New York; telephone: Gramercy 5733.

MISCELLANEOUS

LEARN LINOTYPING or Intertyping at home spare time study; steady work \$55 a week. The Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. **THALER SYSTEM**, 23 Legal bldg., Washington, D. C.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN with long practical experience as such in every class of bindery work in existence, including machinery; a strictly reliable man with good executive ability; wants position, anywhere. M 548.

WANTED—Ruler, forwarder, finisher, 18 years' experience, wants position; small shop; working foreman. M 620.

FIRST-CLASS paper ruler wants position; will go anywhere. M 554.

Composing Room

SITUATION WANTED—High-grade job and ad. compositor, familiar with all kinds of composition, stonework, also layout, producer likewise quality and quantity, seeks permanent connection in any size plant anywhere, but prefer Middle West. E. **TAUSCHER**, 518 S. Park street, Madison, Wis.

LINOTYPE-INTERTYPE MACHINIST OPERATOR with 25 years' experience on all classes of work wants to make a change; first-class machinist, and accurate operator; best references; non-union. M 616.

YOUNG MAN wants position on country weekly or small daily doing job work, to learn business; experienced; Protestant; references. M 618.

Executive

GENERAL MANAGER—A seasoned executive with practical experience in both mechanical and business ends desires a change; 10 years in present position; buying, estimating, sales, costs, credits, etc.; a business builder and consistent money-maker; East or South preferred. M 617.

Managers and Superintendents

POSITION WANTED as superintendent of printing plant, by a man who has given 20 years of his life to the printing business; who is an expert in the art of printing; can produce the finest halftone and color work or any kind of printing that you are producing in your plant, and can do this work by building up an organization within your own plant that will be as near 100% production as can be had from men and machinery. I have been in touch with this special line of work for 12 years, as superintendent and foreman of the pressroom of one of the largest printing offices in the Middle West; I am especially qualified for supervising the pressroom as I have given special attention to this department owing to the fact that it is the most important unit in a printing plant. M 613.

SUPERINTENDENT-FOREMAN—Practical printer, age 38, married; 12 years' experience as an executive, estimate, knows office details; typographer, both from an artistic and practical standpoint; thorough and practical experience in all branches; handle help efficiently; 25 years on high-grade work; now employed in New York city; wishes good connection anywhere; best of references. M 615, care of **INLAND PRINTER**, 41 Park Row, New York.

PRINTING SUPERINTENDENT or production manager; practical man of wide experience and proven ability in production of all kinds and classes of work from the cheapest to the highest grade of catalogue and fine color work; can take full charge of your plant and produce satisfactory results in quality and quantity in best and most economical manner; have good executive ability; good references; at present employed. M 498.

FOREMAN-SUPERINTENDENT—Practical, reliable, exceptional typographer and production man; splendid knowledge of composition, presswork, binding; thoroughly understand estimating, paper, costs; age 32; married. Address "F," 632 Cass avenue, Grand Rapids, Mich.

SUPERINTENDENT, 25 years' practical experience in the production of all grades commercial printing; proficient in modern methods of production and plant management, stock and office details; now employed; have good reasons for change. M 614.

Proofroom

PROOFREADER wants situation; long experience as executive and as trained reader on book and magazine work. Full particulars and references will be given. M 611.

WANTED TO PURCHASE

WANTED—Good used Thompson typecaster or Monotype caster with lead and rule attachment; first-class condition and low priced for cash. Also other equipment for make-up department. M 619.

WANTED—Four-color magazine rotary press, small power cutters, Craftsman Miller unit. **THE TURNER TYPE FOUNDERS CO.**, 1729 East 22d street, Cleveland, Ohio.

WANTED—Harris S-1 two-color press. In reply state serial number and condition. M 568.

THE JOHNSON PERFECTION GAS BURNER

STOPS STATIC • ELIMINATES OFFSETTING

Twenty years of practical development are behind the leadership of this burner. The tried and proven principles that produce profits with satisfaction and certainty.

THE JOHNSON PERFECTION BURNER CO., Crown Building, CLEVELAND, OHIO

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BUSINESS DIRECTORY**Art Work and Engraving Cuts**

Complete art and engraving cut service. Quality at lowest prices. Write for free samples. BALDA ART SERVICE, Oshkosh, Wis.

Automatic Card Presses

GLOBE TYPE FOUNDRY, 956 Harrison, Chicago, Ill. Buffum automatic card presses; hand lever presses; process heaters, inks and powders for "Raised Printing."

Blotters—Advertising

JOSEPH HOOVER & SONS CO., Market and 49th street, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 47 Murray street, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia. Wire stitchers, perforators, punching machines, round corner cutters, tab cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses, hand stabbers.

JOHN J. PLEGER, 53 W. Jackson blvd., Chicago. Stripping machines, reinforcing and tipping machines, round corner turning-in machines, roll slitting machines, strip end trimmers, hinged paper covering machines.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

Chase Manufacturer

BARNHART BROS. & SPINDLER — See Typefounders.

Composing Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

BARNHART BROS. & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Embossing Composition

STEWART'S EMBOSSEING BOARD — Easy to use, hardens like iron; 5½x9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Heaters and Humidizers

THERE IS ONLY ONE Heater for printing presses that has safety shields; 10 models, gas or electric; also double capacity humidizers. Write UTILITY HEATER CO., 239 Centre street, New York.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Matrix Boards

MATRIX BOARDS (dry flongs), POROSIN brand. ROSENTHAL & CO., Röthenbach a. d. Pegn. Bavaria. Agents wanted.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Perforators

LATHAM MACHINERY CO., 1143 Fulton street, Chicago. BRANCHES: 47 Murray street, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Plateless Process Embossing

PLATELESS engraving and embossing equipment. Send for circular. HUGO LACHENBRUCH, 18 Cliff street, New York.

Printers' Equipment

WANNER MACHINERY CO., 716 S. Dearborn street, Chicago. New, rebuilt and used equipment, materials and outfits.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; corner of Patterson and Orange streets, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio; 223 W. Ransom street, Kalamazoo, Mich.; 4391-93 Apple street, Detroit, Mich.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat machinery, flat bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER — See Typefounders.

EVERYTHING FOR THE PRINTING PLANT

Special Machinery for Ruling, Creasing, Scoring, Embossing, Bookbinding, Box Making, Stamping, Perforating, Punching, Making Labels, Seals, Eyelets, Bevels, Deckle-Edges, Thread and Cord Loops and Knots, End Sheet Pasting, Tipping, Folding, Paper Drilling, Gluing. NEW-WAY Melting Furnaces. AUTOMATIC GAS LIGHTERS for Slug Casting Machines, Attachments for Miehle, Kelly and Cylinder Presses.

All Kinds Used Machinery — Guaranteed — Real Bargains

HOWARD D. SALINS GOLDING PRINTING MACHINERY

608 South Dearborn Street, Chicago, Illinois

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Punching Machines

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago.
BRANCHES: 47 Murray street, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Ruling Machines

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Saw Trimmers

BARNHART BROS. & SPINDLER — See Typefounders.

Seals

BLANK SEALS for all sealing purposes. Capacity, million a day. Also printed and embossed. THE TABLET & TICKET CO., 1015 W. Adams street, Chicago. Telephone: Haymarket 3883.

Slitting, Perforating and Scoring Attachments

HOFF combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER — See Typefounders.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material — the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House, Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 109 S. Hanover st.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West, 310 First ave.; Milwaukee, 125 Second st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-52 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brake and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

Wire Stitchers

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago.
BRANCHES: 47 Murray street, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

Wood Goods

BARNHART BROS. & SPINDLER — See Typefounders.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.



Counters that count are usually
REDINGTON'S

Ask your dealer or order direct

F. B. REDINGTON CO.
109 South Sangamon Street Chicago

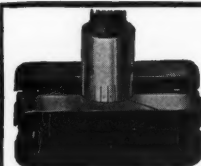
Watch for the New Morocco Cover Sample Book

**KAMARGO MILLS
KNOWLTON BROS.**

Watertown

Founded 1808

New York



**THE BEST QUOIN
For Every Purpose**

Over 10,000,000 Sold

**Samuel Stephens and Wickersham Quoin
Company**
174 Fort-Hill Square, Boston, Mass., U. S. A.

There is only one ENGRAVING

That produced by the Artist on Steel and Copper and
EMBOSSSED ON OUR PRESSES

MODERN DIE & PLATE PRESS MANUFACTURING CO.
Belleville, Illinois

Everything for the Engraving Department

**TEN MINUTE BULLGRIP PAD GLUE**

Always flexible, ready for use, cold, no heat, never sticky, moisture proof, allows removal of sheets with clean edges, reinforcing unnecessary, non-inflammable, spreading capacity double that of hot glue. You have tried many, why not try the best? Price per quart, \$1.75. Per gal., \$4.00. 24 gal. lots, per gal., \$3.25. F. O. B. Chicago. We stand back of our products.

JOHN J. HARRIS & CO., 4122 W. Lake St., Chicago

Printers' Own Advertising

TriAd specializes in preparing copy, layouts and illustrations for printers and their customers. Write today for free copy of "TriAd Ideas." . . It's full of money-making suggestions.

TRIAD DIRECT ADVERTISING SERVICE - Chicago
600 West Jackson Boulevard

**Learn
ADVERTISING
at Home**

Many of the highest paid men in the world are advertising men. You can learn easily and quickly at home during your spare time. We guarantee satisfaction. Bigger opportunities now in advertising than ever before. Constant demand for our graduates at splendid pay. Send for **FREE Book**, giving interesting information and vital facts—just what you want to know about advertising. Write today.

**PAGE-DAVIS SCHOOL OF
ADVERTISING**
Dept. 9292, 3601 S. Michigan Ave.
Chicago, U. S. A.



**FINE ENGRAVED
Christmas Greeting Cards**

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Print the name on the cards without changing your gauge. New idea entirely.

KING CARD COMPANY

Manufacturers of Engraved Greeting Cards
S. E. Cor. Broad & Spring Garden Sts., Philadelphia, Pa.



Leatherfold -

Leatherlike in strength
with a smooth printing surface

Because it combines strong folding qualities and an excellent printing surface, Leatherfold Enamel is winning new friends every day. In an exceptionally long run recently made in the printing plant of the Illinois Watch Company (Springfield), owing to the fact that

- not a single imperfect sheet was found
- the paper worked well in the automatic feeder
- there were no difficulties with printing or folding

M. B. Southwick, advertising manager, says: "We feel that in this particular instance the use of Leatherfold sped up production at least 20 per cent."

You will find Leatherfold remarkably strong, pliable, and with a surface well suited to fine screen halftones. The coupon will bring you samples and dummies.

BRADNER SMITH & COMPANY

333 South Desplaines Street

CHICAGO

ILLINOIS



Bradner Smith & Co.
333 South Desplaines Street
Chicago, Illinois

- ☐ Please send samples of Leatherfold in various weights.
☐ Send dummies of Leatherfold, Size(), No. Pages(), Weight stock ()

NAME.....

ADDRESS.....

BUCKEYE

Cover and Text-

"Wonderful Papers, Both"



The Founder
WILLIAM BECKETT
1821 - 1895



THE mailbag every morning contains some pleasant comment on Buckeye papers from friends in all parts of the world. Typical, we think, was this enthusiastic ejaculation of a printer friend in New England, where good papers are made and understood: "BUCKEYE COVER and BUCKEYE TEXT — *wonderful papers, both.*"

This comment, together with thousands like it, causes us to reflect upon our responsibility. The confidence in Buckeye papers and their makers, built up through more than three-quarters of a century, imposes on us the obligation to make good papers, to describe them honestly and to sell them without undue profit.

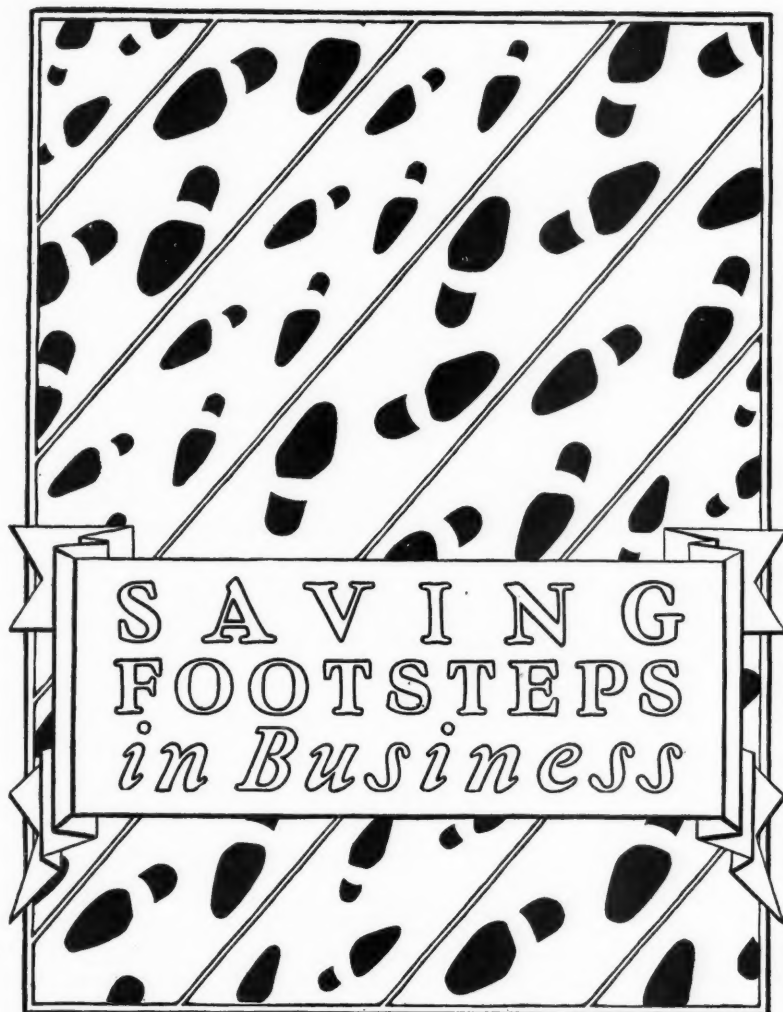
We believe Buckeye papers to be the best at their price in the world. We believe them to be good enough for any printed work, whatsoever. We believe them to be sufficiently low in price to render it unnecessary to pay more and unwise to pay less.

BUCKEYE COVER is far the largest selling cover paper in the world. BUCKEYE ANTIQUE TEXT is new and less known, but it is steadily moving to a similar position. If Buckeye papers had no special merit they could not have made so many lasting friends.

The Beckett Paper Company

Makers of Good Paper

In HAMILTON, OHIO, Since 1848



"The Nations Business Paper"

HOWARD BOND

WATERMARKED

Many an office staff that is running around in circles — taking and giving word-of-mouth instructions, hunting information, checking progress, verifying results — could settle down to more productive work if it were properly equipped with business forms printed on Howard Bond. Economical, as it should be for printed form use, Howard Bond also possesses the quality you demand for your letterheads. Its substantial bulk, opaque whiteness, exceptional uniformity, and smooth writing surface, make it an impressive sheet for all correspondence purposes. It is made in Wove, Laid, Linen and Ripple Finishes in white and thirteen colors. Write—ask for the portfolio of letterheads and office forms sent to executives free.

THE HOWARD PAPER CO., URBANA, OHIO

New York Office
280 Broadway

Chicago Office
10 La Salle St.

HOWARD BOND — HOWARD LAID BOND — HOWARD ENVELOPES — HOWARD LEDGER
HOWARD WHITE AND BUFF POSTING LEDGER

COMPARE IT — TEAR IT — TEST IT — AND YOU WILL SPECIFY IT

L A I D T O N E



"A Coated Paper with the Oldtime Charm Retained"

PROJECTING a new thought into paper making, the A. M. Collins Manufacturing Company has created a coated book paper of remarkable character—a semi-dull surface possessing the rich laid marking that characterizes hand-made papers.

THE delicate LAIDTONE markings enhance the beauty of every printed page and give a distinctive background to half-tone illustrations, process color plates and type. All the smooth printing qualities that a good coated paper must possess are introduced, yet the subtle charm of laid paper is retained.

LAIDTONE COATED BOOK will revolutionize your ideas of the possibilities of coated paper. There is no other coated paper quite so admirably adapted for "away from the ordinary" advertising.

LAIDTONE BOOK is made in White and Ivory, in 80 and 100 pound weights, and can be obtained in a range of standard sizes. The LAIDTONE surface is also offered in three-ply translucent and in brightly colored six-ply blanks.

WRITE FOR SPECIMEN PORTFOLIO

MADE BY

A. M. COLLINS MANUFACTURING COMPANY

1518 WALNUT STREET, PHILADELPHIA

Sold by America's Leading Paper Merchants

Atlanta, Ga.....Sloan Paper Co.
Augusta, Me.....The Whitaker Paper Co.
Baltimore, Md.....The Arnold-Roberts Co.
Boston, Mass.....The Whitaker Paper Co.
Buffalo, N. Y.....The Alling & Cory Co.
Chicago, Ill.....Chicago Paper Co.
Cincinnati, O.....The Whitaker Paper Co.
Cleveland, O.....The Central Ohio Paper Co.
Charlotte, N. C.....Caskie-Dillard Co., Inc.
Columbus, O.....The Central Ohio Paper Co.
Dallas, Tex.....E. C. Palmer & Co., Ltd.
Denver, Colo.....Western Paper Co.
Des Moines, Iowa.....Western Newspaper Union
Detroit, Mich.....The Union Paper & Twine Co.
Fort Wayne, Ind.....Western Newspaper Union
Fresno, Cal.....Zellerbach Paper Co.
Grand Rapids, Mich.....Dwight Bros Paper Co.
Harrisburg, Pa.....Donaldson Paper Co.
Houston, Tex.....E. C. Palmer & Co., Ltd.
Indianapolis, Ind.....Century Paper Co.
Jacksonville, Fla.....Antietam Paper Co.
Kansas City, Mo.....Midwestern Paper Co.
Lincoln, Nebr.....Western Newspaper Union
Little Rock, Ark.....Western Newspaper Union
Los Angeles, Cal.....Zellerbach Paper Co.
Louisville, Ky.....Louisville Paper Co.
Lynchburg, Va.....Caskie-Dillard Co., Inc.
Milwaukee, Wis.....The W. F. Nackie Paper Co.
Minneapolis, Minn.....The John Leslie Paper Co.
Nashville, Tenn.....Bond-Sanders Paper Co.
Newark, N. J.....Lasher & Lathrop, Inc.
New Haven, Conn.....The Arnold-Roberts Co.
New Orleans, La.....E. C. Palmer & Co., Ltd.
New York City.....Lasher & Lathrop, Inc.
Oakland, Cal.....Zellerbach Paper Co.
Oklahoma City, Okla.....
Omaha, Nebr.....Western Newspaper Union
Philadelphia, Pa.....Garrett-Buchanan Co.
Pittsburgh, Pa.....A. Hartung & Co., D. L. Ward Co.
Portland, Ore.....The Alling & Cory Co.
Providence, R. I.....Zellerbach Paper Co.
Reno, Nev.....The Arnold-Roberts Co.
Richmond, Va.....Cauthorne Paper Co., Inc.
Rochester, N. Y.....Zellerbach Paper Co.
St. Louis, Mo.....The Alling & Cory Co.
St. Paul, Minn.....Acme Paper Co.
St. Paul, Minn.....Nassau Paper Co.
Sacramento, Cal.....Zellerbach Paper Co.
San Diego, Cal.....Zellerbach Paper Co.
Salt Lake City, Utah.....Zellerbach Paper Co.
San Francisco, Cal.....Western Newspaper Union
San Jose, Cal.....Zellerbach Paper Co.
Scranton, Pa.....Megargee Bros.
Seattle, Wash.....Zellerbach Paper Co.
Sioux City, Ia.....Western Newspaper Union
Springfield, Mass.....The Arnold-Roberts Co.
Stockton, Cal.....Zellerbach Paper Co.
Spokane, Wash.....Zellerbach Paper Co.
Tampa, Fla.....E. C. Palmer & Co., Ltd.
Toledo, O.....The Central Ohio Paper Co.
Toronto, Can.....Buntin, Reid Co., Ltd.
Washington, D. C. R. P. Andrews Paper Co.
Wichita, Kan.....Western Newspaper Union
Wilkes-Barre, Pa.....Megargee Bros.



Where there are people, there must be paper. Somewhere, behind every person in the crowds that throng our streets, is a ledger record—a pay roll entry, a charge account or a bank balance. Page after page of RESOLUTE LEDGER carries these items reflecting and controlling the activities of thousands in their daily work.

Serviceable, easy to print, easy to rule, durable and economical—these qualities have helped make RESOLUTE LEDGER a universal favorite. Let it serve you!

Resolute Ledger

DISTRIBUTORS

ALBANY, N. Y. Potter-Taylor Paper Corporation
BALTIMORE, MD. J. Francis Hock & Co.
BOSTON, MASS. Chas. A. Esty Paper Co.
BUTTE, MONT. Minneapolis Paper Co.
CHICAGO, ILL. Parker, Thomas & Tucker Paper Co.
CLEVELAND, OHIO. Petrequin Paper Company
COLUMBIA, S. C. Epes-Fitzgerald Paper Co.
DES MOINES, IOWA. Carpenter Paper Co. of Iowa
HOUSTON, TEXAS. The Paper Supply Co.
INDIANAPOLIS, IND. Century Paper Co.
KANSAS CITY, MO. Kansas City Paper House
LANSING, MICH. Dudley Paper Co.
LOUISVILLE, KY. Miller Paper Co., Inc.
MEMPHIS, TENN. Tayloe Paper Co.
MILWAUKEE, WIS. Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN. Minneapolis Paper Co.

NEW YORK CITY. F. W. Anderson & Co.
NORFOLK, VA. Old Dominion Paper Co.
OKLAHOMA CITY, OKLA. Kansas City Paper House
OMAHA, NEB. Field-Hamilton-Smith Paper Co.
PITTSBURGH, PA. Seyler Paper Co.
PROVIDENCE, R. I. Paddock Paper Co.
RICHMOND, VA. Epes-Fitzgerald Paper Co.
SAN ANTONIO, TEX. San Antonio Paper Co.
SAN FRANCISCO, CAL. Bonestell & Co.
SPRINGFIELD, MO. Springfield Paper Co.
ST. LOUIS, MO. St. Louis Paper Co.
ST. PAUL, MINN. E. J. Stilwell Paper Co.
TOLEDO, OHIO. Commerce Paper Co.
TULSA, OKLA. Tayloe Paper Co.
WORCESTER, MASS. Charles A. Esty Paper Co.

EXPORT—NEW YORK CITY—American Paper Exports, Inc., and Parsons & Whittemore, Inc.


"Note the Tear and Wear as well as the Test"

NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

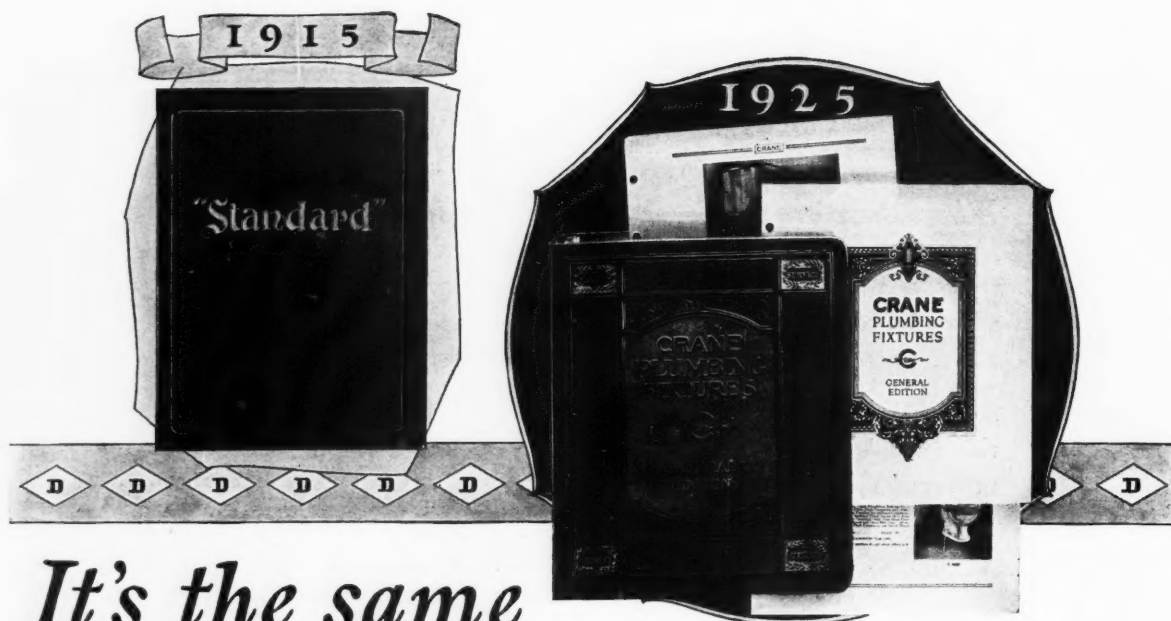
Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Please Mention THE INLAND PRINTER When Writing to Advertisers.



It's the same D & C Black and White

DILL & COLLINS Co's. Distributors

ATLANTA—The Chatfield & Woods Company
BALTIMORE—The Baxter Paper Company
BOSTON—John Carter & Co., Inc.
BUFFALO—The Union Paper & Twine Co.
CHICAGO—The Paper Mills Company
CHICAGO—Swigart Paper Company
CINCINNATI—The Chatfield & Woods Company
CLEVELAND—The Union Paper & Twine Co.
COLUMBUS, OHIO—Scioto Paper Co.
CONCORD, N. H.—John Carter & Co., Inc.
DES MOINES—Carpenter Paper Company
DETROIT—The Union Paper & Twine Co.
GREENSBORO, N. C.—Dillard Paper Co., Inc.
HARTFORD—John Carter & Co., Inc.
INDIANAPOLIS—C. P. Lesh Paper Company
JACKSONVILLE—Knight Bros. Paper Co.
KANSAS CITY—Birmingham & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
MILWAUKEE—The E. A. Bouer Company
MINNEAPOLIS—Minneapolis Paper Co.
NEW YORK CITY—Marquardt, Blake & Decker, Inc.
NEW YORK CITY—Miller & Wright Paper Co.
NEW YORK CITY—M. & F. Schlosser
OMAHA—Carpenter Paper Co.
PHILADELPHIA—The Thomas W. Price Co.
PHILADELPHIA—Raymond & McNutt Co.
PHILADELPHIA—Riegel & Co., Inc.
PITTSBURGH—The Chatfield & Woods Company
PORTLAND, ORE.—Carter, Rice & Co.
PROVIDENCE—John Carter & Co., Inc.
RICHMOND—Virginia Paper Co.
ROCHESTER, N. Y.—Geo. E. Doyle Company
SEATTLE, WASH.—Carter, Rice & Co.
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Co.
SALT LAKE CITY—Carpenter Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
SAN FRANCISCO—General Paper Co.
SPRINGFIELD, MASS.—John Carter & Co., Inc.
TACOMA—Tacoma Paper & Stationery Co.
TAMPA—Knight Brothers Paper Co.
WASHINGTON, D. C.—Virginia Paper Co.

TWELVE years ago the outstanding printing job in that field was the catalog of the Standard Sanitary Manufacturing Co. An equally monumental one today is Crane Company's book of Plumbing Fixtures. Both selected Black and White as the paper to do justice to their fine products.

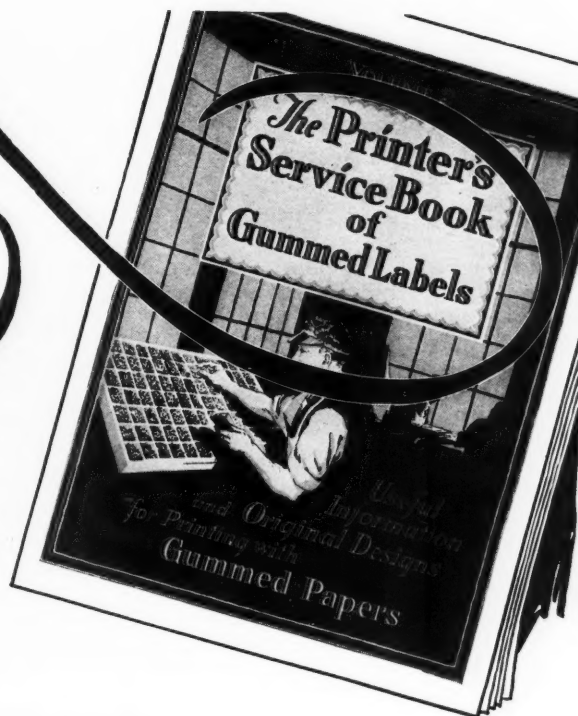
Just as both houses have always maintained the highest standards of workmanship in their products, they also insisted on equally high quality in their printed representatives. Paper of substantial and proven merit is a good foundation on which to build any important piece of printing.

D & C papers have stood the hardest test of all—the test of time. And there is a D & C paper available today for every modern printing need. Ask your paper distributor which D & C papers best meet your requirements. He is able and willing to help you.

DILL & COLLINS
Master Makers  *of Printing Papers*
P H I L A D E L P H I A

Volume 2
is now ready

*It's yours
for the asking*



THE first volume of the Printer's Service Book is of great value to thousands of printers. They use it to suggest designs to their customers and they sell gummed labels from it every day.

Now comes Volume 2, printed in three colors, with twenty-four pages full of useable ideas for making attractive gummed labels.

The designs are made entirely of material that is already in your composing room, or that can be had from your type supply house. They are simple, easy to follow, and typographically excellent. The book is the right size for your files; it was compiled and arranged by printers for printers.

With a copy of this useful book, you are equipped to go after profitable gummed label business. You have the type and the presses. The only other thing you need your wholesale paper house carries—the assorted line of

The Six Points of Dennison Superiority

1. Unexcelled gummings Non-Blocking Fish Dextrine Special.
2. Paper lies flat.
3. Perfect printing and writing surface.
4. Wide range of colors.
5. Uniform quality.
6. Waterproof packaging.

Dennison's

Gummed Papers

DENNISON MFG. COMPANY, Dept. 37-C, Framingham, Mass.

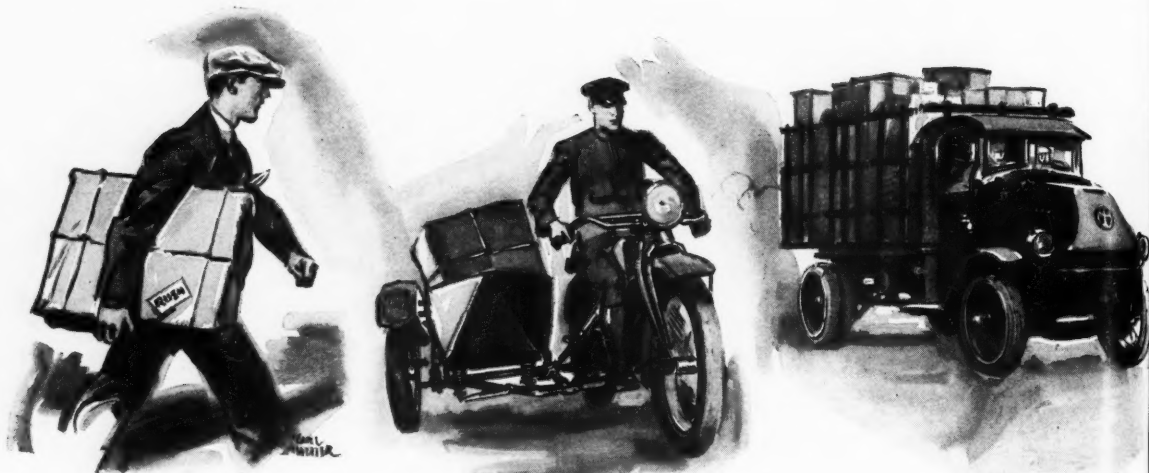
Please send me at once the following:

☐ Dennison's Printer's Service Book, Volume 2.

☐ Dennison's Sample Book of Gummed Papers.

Name..... Address.....

The quickest delivery service



These merchants not only stock a full line of Warren's Standard Printing Papers, but are also equipped to handle volume tonnage direct from the mill

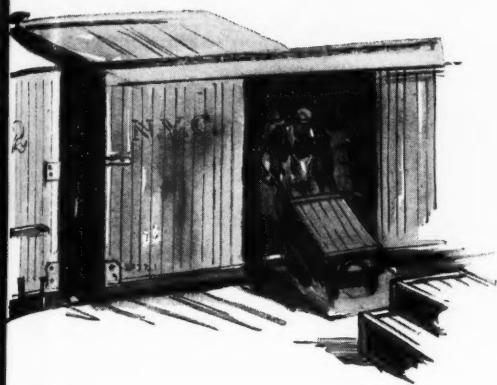
Albany, N. Y.
HUDSON VALLEY PAPER COMPANY
Atlanta, Ga.
SLOAN PAPER COMPANY
Augusta, Me.
C. M. RICE PAPER COMPANY
Baltimore, Md.
THE BARTON, DUER & KOCH PAPER COMPANY
Birmingham, Ala.
THE DIEM & WING PAPER COMPANY
Boston, Mass.
STORRS & BEMENT COMPANY
Buffalo, N. Y.
THE ALLING & CORY COMPANY
Charlotte, N. C.
CASKIE-DILLARD COMPANY, INC.
Chicago, Ill.
CHICAGO PAPER COMPANY
THE PAPER MILLS' COMPANY
Cincinnati, Ohio
THE DIEM & WING PAPER COMPANY
Cleveland, Ohio
THE PETREQUIN PAPER COMPANY
Columbus, Ohio
THE CENTRAL OHIO PAPER COMPANY
Dallas, Texas
OLMSTED-KIRK COMPANY
Denver, Colo.
CARTER, RICE & CARPENTER PAPER COMPANY
Des Moines, Iowa
WESTERN NEWSPAPER UNION
Detroit, Mich.
BEECHER, PECK & LEWIS
Fresno, Cal.
ZELLERBACH PAPER COMPANY
Grand Rapids, Mich.
QUIMBY-KAIN PAPER COMPANY
Hartford, Conn.
HENRY LINDENMEYR & SONS

Indianapolis, Ind.
CRESCENT PAPER COMPANY
Jacksonville, Fla.
ANTIETAM PAPER COMPANY, INC.
Kansas City, Mo.
MIDWESTERN PAPER COMPANY
Little Rock, Ark.
WESTERN NEWSPAPER UNION
Los Angeles, Cal.
ZELLERBACH PAPER COMPANY
Louisville, Ky.
MILLER PAPER COMPANY, INC.
Lynchburg, Va.
CASKIE-DILLARD COMPANY, INC.
Memphis, Tenn.
TAYLOE PAPER COMPANY
Milwaukee, Wisconsin
THE W. F. NACKIE PAPER COMPANY
Minneapolis, Minn.
THE JOHN LESLIE PAPER COMPANY
Nashville, Tenn.
BOND-SANDERS PAPER COMPANY
Newark, N. J.
HENRY LINDENMEYR & SONS
LASH & LATHROP, INC.
J. E. LINDE PAPER COMPANY
New Haven, Conn.
STORRS & BEMENT COMPANY
New Orleans, La.
THE DIEM & WING PAPER COMPANY
New York City
HENRY LINDENMEYR & SONS
LASH & LATHROP, INC.
THE ALLING & CORY COMPANY
J. E. LINDE PAPER COMPANY
THE CANFIELD PAPER COMPANY
Oakland, Cal.
ZELLERBACH PAPER COMPANY
Oklahoma City, Okla.
WESTERN NEWSPAPER UNION
Omaha, Neb.
FIELD-HAMILTON-SMITH PAPER COMPANY

Philadelphia, Pa.
D. L. WARD COMPANY
CHARLES BECK COMPANY
Pittsburgh, Pa.
THE ALLING & CORY COMPANY
Portland, Me.
C. M. RICE PAPER COMPANY
Portland, Ore.
ZELLERBACH PAPER COMPANY
Richmond, Va.
B. W. WILSON PAPER COMPANY
Rochester, N. Y.
THE ALLING & CORY COMPANY
Sacramento, Cal.
ZELLERBACH PAPER COMPANY
St. Louis, Mo.
BEACON PAPER COMPANY
MACK-ELLIOTT PAPER COMPANY
St. Paul, Minn.
NASSAU PAPER COMPANY
Salt Lake City, Utah
ZELLERBACH PAPER COMPANY
San Diego, Cal.
ZELLERBACH PAPER COMPANY
San Francisco, Cal.
ZELLERBACH PAPER COMPANY
Seattle, Wash.
ZELLERBACH PAPER COMPANY
Spokane, Wash.
ZELLERBACH PAPER COMPANY
Springfield, Mass.
THE PAPER HOUSE OF NEW ENGLAND
Toledo, Ohio
THE CENTRAL OHIO PAPER COMPANY
Tulsa, Okla.
TAYLOE PAPER COMPANY
Washington, D. C.
STANFORD PAPER COMPANY
Wichita, Kansas
WESTERN NEWSPAPER UNION
Export and Foreign—New York City
NATIONAL PAPER & TYPE COMPANY

S. D. WARREN COMPANY 101

ryservice on everything
from a ream to a carload



*There is just one source
of paper supply which you
can absolutely rely on for
prompt delivery of large and
small orders alike*

WHETHER you want a single ream that can be sent by messenger, or a carload lot that must be shipped from the mill—you will get the quickest service by dealing through the paper merchant.

The paper merchant carries many standard lines in stock. He can fill any small order immediately. Telephone him and it will be at your shop in an hour. He can also serve you quickest on ton lots or carloads. He is regarded by the mills whose paper he handles as their direct representative. An order from him receives instant attention. It will be on its way to you in the shortest possible time.

And this fast delivery service is not confined to the product of a single mill—as it would be if you dealt with a mill representative. The merchant can give it to you on any one of the different lines that best suit your needs. He handles

the product of many mills. Through his organization the combined facilities of all these mills are brought right to your door.

This comprehensive service the merchant offers is direct-mill service in its most economical form. Because his selling costs are distributed over many lines, no one line has to carry a heavy overhead—as would be the case if each mill maintained a separate branch warehouse.

But you are not getting the full benefit of this economy unless you are buying both large and small quantities through the merchant. For while you must pay a service charge on orders that are filled out of stock, *you pay only a nominal selling commission on direct-mill shipments.*

There are many other ways in which the paper merchant can be of valuable service to you. You will find that by doing business through him you will eliminate many of your paper worries.

WARREN'S

STANDARD PRINTING PAPERS

*Warren's Standard Printing Papers are tested for qualities required
in printing, folding, and binding*

NY 101 MILK STREET, BOSTON, MASSACHUSETTS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Your Story at a glance . . .



Made in stock size with 15 leaves, or 30 pages, size 9½ inches wide by 12 inches deep. Fully self-contained. No keys required. Opened or closed in 5 seconds.

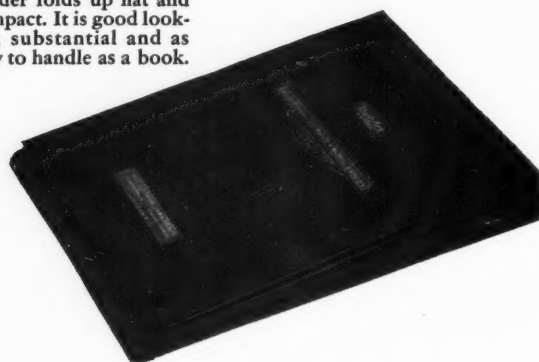
*We can help you solve your sales story.
Prices and other information upon request.*

Point by point your sales story will unfold—correctly, concisely and in logical continuity—with the new Burkhardt Display Binder.

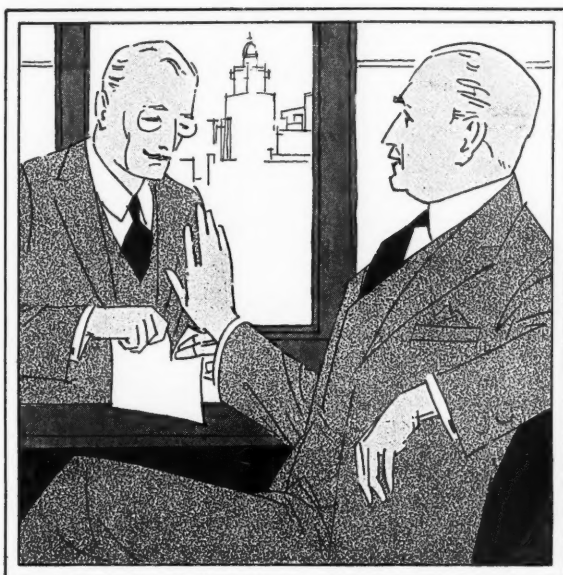
Even your novitiate salesmen cannot go wrong with your arguments when they are presented by this binder. It is a selling-help that will not make mistakes, overlook important features, or fail to be remembered.

If you have a story to tell or a commodity to sell, you need Burkhardt Display Binders.

The Burkhardt Display Binder folds up flat and compact. It is good looking; substantial and as easy to handle as a book.



THE BURKHARDT COMPANY, INC.
Larned at Second Burkhardt Building Detroit, Michigan



Never mind how strong it is —what does it say about you?

WHAT one really should look for in choosing business stationery is character. The impression it makes. The way it looks to the eye. The way it feels to the fingers. The way it rustles to the ear. For a paper with character says nice things about a business, just as a paper that lacks character speaks unfavorably.

But now you can get paper with character, without paying an excessive price. The name of this paper is Gothic Bond. It is made by the Parsons Paper Company. It has such strength that you can fold and unfold it 200 times

without breaking it. But its dominant quality is its character.

Gothic Bond crackles with a snap that impresses even the untrained ear. Its fine texture responds so favorably to the touch! Its clear white color looks so dignified to the eye!

For lithographed, die stamped or printed stationery, for bills and statements and printed forms, choose Gothic Bond. Its substantial character, its wearing qualities and its medium price, make it the "just right" paper for business stationery. Parsons Paper Company, Holyoke, Mass.

GOthic BOND

MANUFACTURED BY PARSONS PAPER COMPANY, HOLYOKE, MASS.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

1019



Gorgeousness

Jade vanities at \$400 . . . needlepoint handbags at \$495 . . . agate ash trays at \$65 . . . tortoise shell toilet sets at \$900 . . . gloves, umbrellas, negligees and other femininities of parallel quality.

Is it possible to build a *catalog* capable of portraying such merchandise attractively enough to win *mail-order* customers? Saks-Fifth Avenue found it so. Through process engravings, able printing, and the quality of Cantine's Coated Papers, they achieved utter gorgeousness in print.

Cantine's Papers are the product of a mill devoted exclusively to coated papers, since 1888. The quality that comes from able specialization has made The Martin Cantine Company the largest producers of coated paper in America today. For free sample book and nearest distributor, address Dept. 313.

Every three months a handsome steel-engraved certificate is awarded to the producers of the most meritorious job of printing on a Cantine paper. The contest closing December 31, 1926 was won by William C. Popper & Co. of New York for their work on The Saks-Fifth Avenue Gift Catalog. To enter the current contest, send specimens of your work to The Martin Cantine Company.

MARTIN CANTINE COMPANY, Saugerties, N. Y. New York Office, 501 Fifth Avenue

Cantine's

COATED PAPERS

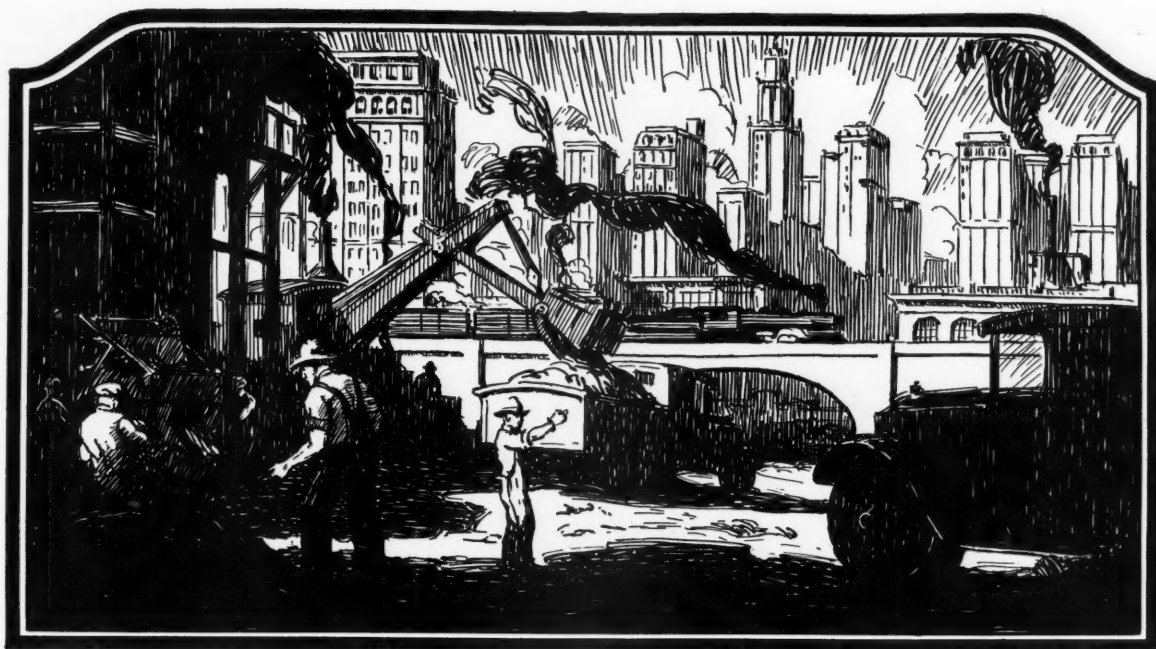
CANFOLD
BEST QUALITY
AND PRINTING QUALITY

ASHOKAN
NO. 1 ENAMEL BOOK

ESOPUS
REGULAR
NO. 2 ENAMEL BOOK

VELVETONE
SEMI-DULL - Easy to Print

LITHO C.I.S
COATED ONE SIDE



Time, Men, Material, Money —

ONLY four things constitute business—time, men, material, money—that's all. The degree of success which a business attains depends on how well it shuffles these four cards—and plays them.

The use of Resource Bond—the All Purpose Bond Paper—saves time in selection—saves men who might be making the selection—saves material by its perfect press performance—saves money by its economical cost—that's all. But it's enough to compel its use.

Resource Bond is made in white and nine colors in four thicknesses and is nationally distributed for your service.

GILBERT PAPER COMPANY

Menasha, Wisconsin



RESOURCE BOND

DISTRIBUTORS

Baltimore, Md.	B. F. Bond Paper Co.	New York, N. Y.	Bishop Paper Co.
Butte, Mont.	Ward Thompson Paper Co.	Omaha, Neb.	Carpenter Paper Co.
Boston, Mass.	Knight, Allen & Clark	Philadelphia, Pa.	Garrett-Buchanan Co.
Chicago, Ill.	Empire Paper Co.	Philadelphia, Pa.	Paper House of Pennsylvania
Cleveland, Ohio	Kingsley Paper Co.	Portland, Ore.	J. W. P. McFall
Dayton, Ohio	Buyer's Paper Co.	Richmond, Va.	Southern Paper Co.
Denver, Colo.	Carter, Rice & Carpenter Paper Co.	Seattle, Wash.	Carter, Rice & Co. Corp.
Detroit, Mich.	Seaman Patrick Paper Co.	St. Louis, Mo.	Baker Paper Co.
Indianapolis, Ind.	C. P. Lesh Paper Co.	St. Paul, Minn.	Inter-City Paper Co.
Memphis, Tenn.	Taylor Paper Co.	Spokane, Wash.	Spokane Paper & Stat'y. Co.
Milwaukee, Wis.	E. A. Bauer Co.	Toledo, Ohio	Commerce Paper Co.
Minneapolis, Minn.	Swartwood-Nelson Paper Co.	Tulsa, Okla.	Taylor Paper Co.
New York, N. Y.	Conrow Bros.	Vancouver, B. C.	Coast Paper Company
New York, N. Y.	Green, Low & Dolge, Inc.	Washington, D. C.	Stanford Paper Co.
New York, N. Y.	Kuenstner & Lucie Paper Co.		Export—Maurice O'Meara Co., New York, N. Y.

standardize

**to furnish every office
and factory with printed
forms—records—reports
and manifold copies on**

ESLEECK

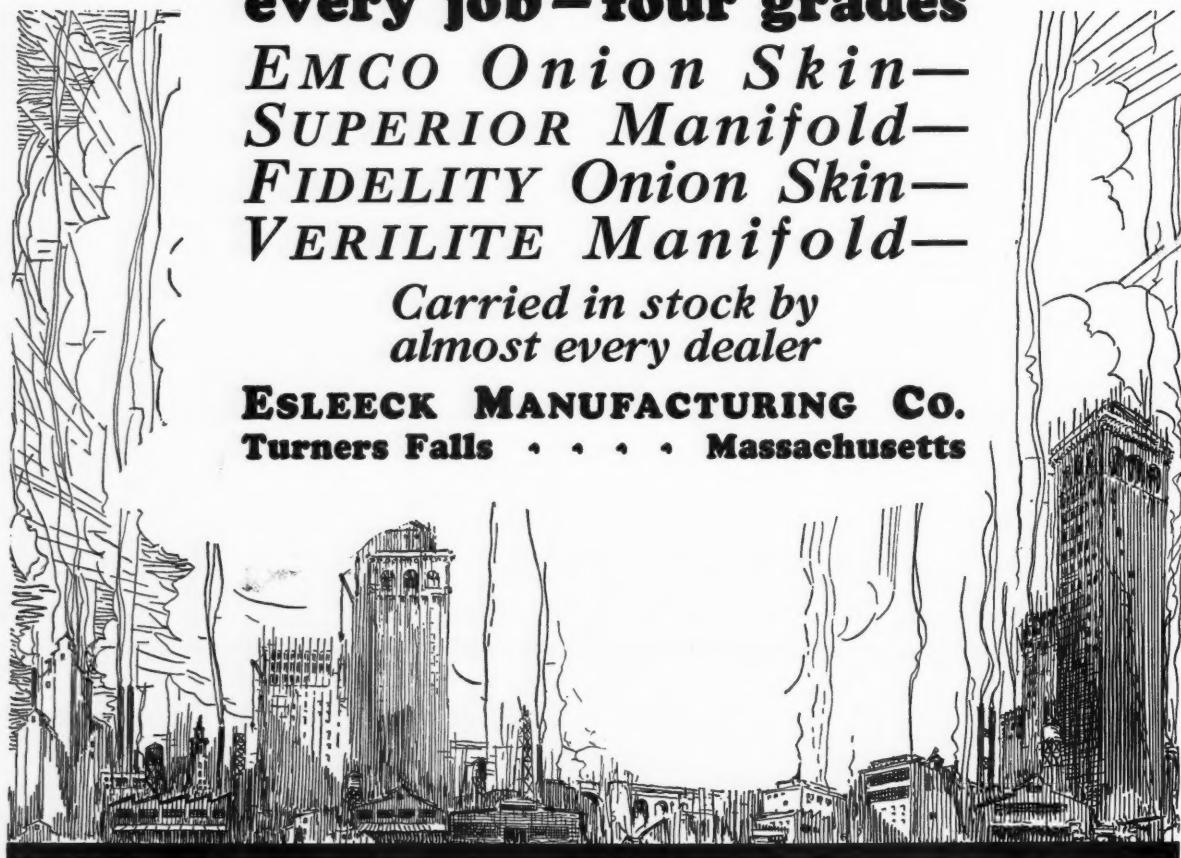
THIN PAPERS

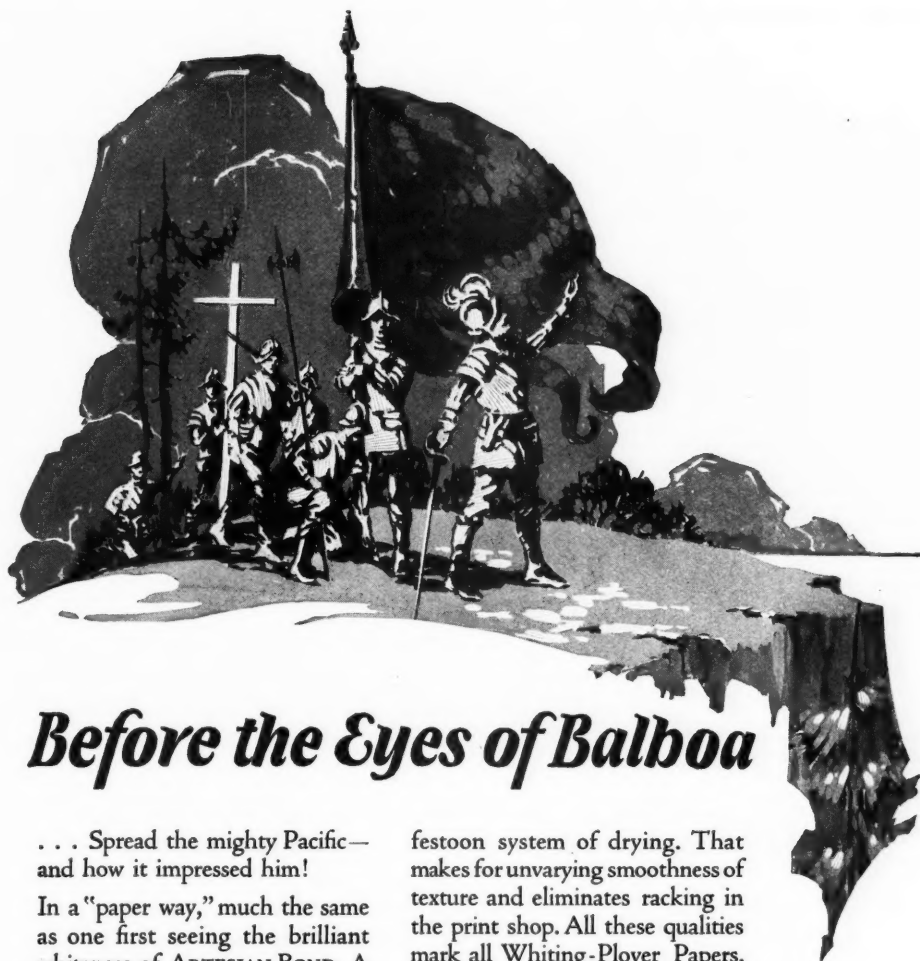
**best to use—best to print
stands the test of hard
usage—more profit in
every job—four grades**

*EMCO Onion Skin—
SUPERIOR Manifold—
FIDELITY Onion Skin—
VERILITE Manifold—*

*Carried in stock by
almost every dealer*

ESLEECK MANUFACTURING CO.
Turners Falls • • • • Massachusetts





Before the Eyes of Balboa

... Spread the mighty Pacific—
and how it impressed him!

In a "paper way," much the same
as one first seeing the brilliant
whiteness of ARTESIAN BOND. A
paper that "takes" to the press—
and harmonizes with colors.

ARTESIAN BOND and all Whiting-
Plover Papers have the same basic
essential. The purest water, famous
for its even temperature as the
climate of California. That's the
main element for such exceptional
printing qualities.

Besides, Whiting-Plover papers
are completed with the improved

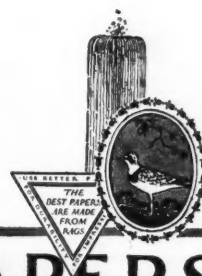
festoon system of drying. That
makes for unvarying smoothness of
texture and eliminates racking in
the print shop. All these qualities
mark all Whiting-Plover Papers.

That you may see for yourself
—ask for attractive samples of
ARTESIAN BOND printed in colors.
Show them to your particular cus-
tomer—they'll please him also.

Stocked in ten attractive colors
besides white.

**The Whiting-Plover Paper
Company**

Stevens Point Wisconsin



WHITING-PLOVER PAPERS

Artesian Bond Distributors

W. C. Dodge Paper Company,
Boston, Mass.
E. Latimer, Jr.,
Philadelphia, Pa.
Forest Paper Company, Inc.,
New York City, N. Y.
A. M. Capen's Sons, Inc.,
New York City, N. Y.
Wm. G. Willmann Paper Co., Inc.,
New York City, N. Y.
The Baxter Paper Company, Inc.,
Baltimore, Md.
F. G. Leslie Paper Company,
St. Paul, Minn.

Wilcox Mosher-Leffholm Company,
Minneapolis, Minn.
Standard Paper Company,
Tacoma, Wash.
General Paper Company,
San Francisco, Cal.
Fred H. French Paper Company,
Los Angeles, Cal.
L. S. Bosworth Company,
Houston, Tex.
Pratt Paper Company,
Des Moines, Iowa.
Midland Paper Company,
Chicago, Ill.

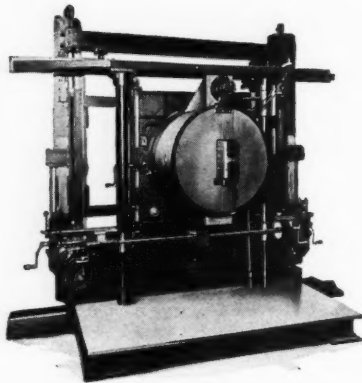
Yankee Paper & Specialty Company,
Menasha, Wis.
John W. Graham & Company,
Spokane, Wash.
Mercantile Paper Company,
Montgomery, Ala.
Clements Paper Company,
Nashville, Tenn.
Peyton Paper Company,
Duluth, Minn.
The Johnston Paper Company,
Cincinnati, Ohio.
Western Paper Company, Inc.,
El Paso, Tex.

Madison Paper Company,
Madison, Wis.
Cauthorne Paper Company,
Richmond, Va.

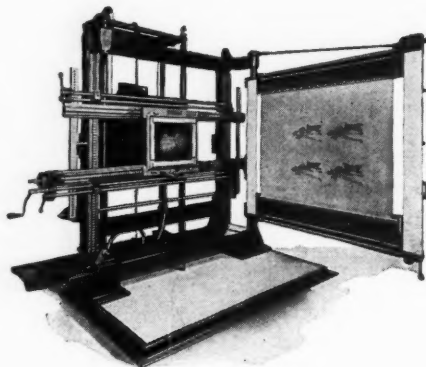
Please Mention THE INLAND PRINTER When Writing to Advertisers.

THREE PHOTO COMPOSING MACHINES

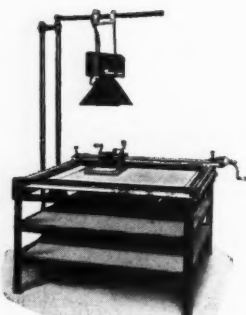
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REGISTER AREA, 44" x 64"
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If you are doing any work with high grade writing papers, note now the name of the nearest Crane & Company merchant. Each one of these houses can supply sample sheets with envelopes to match on all the Crane Business Papers.

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The word that's worn out a million pens

YOU'VE guessed it—*q-u-a-l-i-t-y*—quality. Used, abused, spoken, written, repeated, and reiterated until almost stripped of power to impress!

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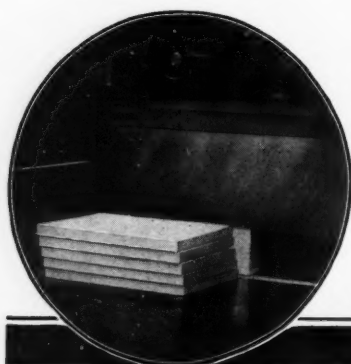
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You can pad several forms in one strip and cut them apart afterwards. The cutting knife won't break them, so tough, so flexible is R. R. B. PADDING GLUE.

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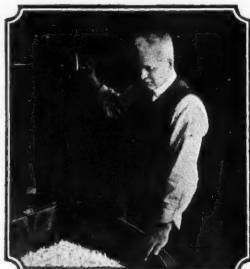
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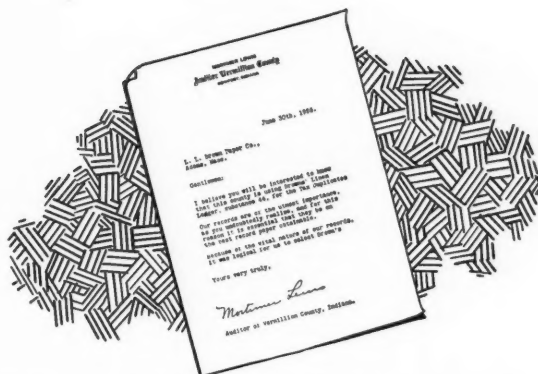
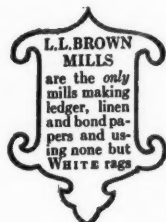
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He has been making L. L. Brown Papers for 46 years

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THE printer who recommended Brown's Linen Ledger to Mr. Mortimer Lewis sold something more than mere record books and forms. And in return, he justly earned and received more than the price at which he invoiced the work.

Mr. Lewis' letter typifies many:

Gentlemen:

I believe you will be interested to know that this county is using Brown's Linen Ledger, substance 44 for the tax duplicates.

Our records are of the utmost importance, as you undoubtedly realize, and for this reason it is essential that they be on the best record paper obtainable.

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Yours very truly,

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LINEN LEDGER
White, buff, blue

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LINEN LEDGER
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GREYLOCK
LINEN LEDGER
White, buff, blue

GREYLOCK
LINEN LEDGER
with Brown's Flexible
Hinge for loose leaf Books

BROWN'S
FINE
White, buff, blue, pink

BROWN'S LINEN
Cream, blue, wove,
laid

ADVANCE BOND
White, buff, blue, pink

GREYLOCK BOND
White

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Better Bronzing and Dusting Is Accomplished on Our Machines

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The Rutherford Combination Bronzing and Dusting Machine

Most practical and economical
Bronzing Machine. Uniform
Bronzing over entire sheet.
Positive delivery reduces spoil-
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System and Bronze Dust
Collector.

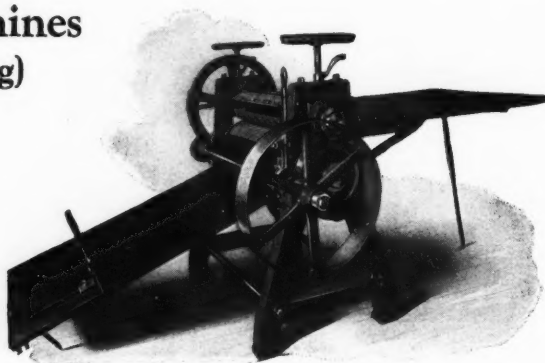
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Improves the appearance of
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Easy to operate.

Standard sizes, 12" to 30".



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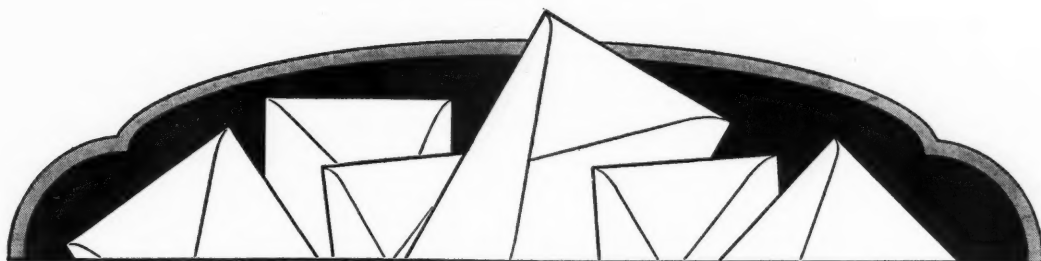
Established 1870

(Dept. I) 119 West 40th Street, New York, N. Y.

**120 West Illinois Street
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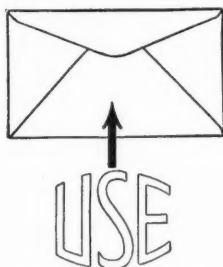
**Factories:
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The world's worst amateur... or the veteran envelope shark

It makes no difference which your customer happens to be ~ ~ you can satisfy him with THESE envelopes



The watermark appears in every envelope



This attractive box with the U.S.E. all-over design will not soil or show dust in your stock



This slip goes into every box—and, of course, we stand right back of it

SINCE the world's largest manufacturers of envelopes placed Columbian U.S.E. White Woves on the market, one doesn't have to be an envelope expert to buy right.

The attractive box with the U.S.E. all-over design, the fool-proof guarantee and the U.S.E. Watermark, which appears in every envelope, make these envelopes easy to buy—and therefore easy to sell.

It's a happier job, selling a line that people accept readily because they've seen it advertised. It takes less of your time. And—in this case—the guarantee makes it 100 per cent trouble-proof.

You can get Columbian U.S.E. White Wove Envelopes in all commercial and official sizes from 5 to 14 and Monarch, from your regular paper merchant. Or, write us for the name of a nearby distributor.

UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes

SPRINGFIELD, MASSACHUSETTS

With fourteen manufacturing divisions covering the country

THESE envelopes are made of clear white wood pulp stock, of excellent writing, typing and printing qualities. They never give trouble in sealing. They are moderately priced and are guaranteed to give satisfaction.

COLUMBIAN *White USE Wove* ENVELOPES

BARGAINS

We carry the largest stocks in Job Lots of Perfects and Seconds in the World. At all times we have bargains in the following lines:

Blanks—Coated one and two sides.	Folding Enamel—Extra Strong, the best of its kind.
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Bonds—White and Colors.	Manila—Document.
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Box Boards.	Offset Papers.
Bristols—Index and Satin.	Post Card—Coated and uncoated.
Card Boards.	Railroad Board.
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As well as miscellaneous Job Lots of every kind and description.

Best Quality—The papers which we carry are all bargains at the price. They consist of discontinued lines of the best mill brands, mill over-runs, job lots, etc. All of good quality and perfect stock in every respect. Our resorted "seconds" are carefully sorted in our own plant.

Extra Strong Folding Enamel—This is one of our leaders. At the price it cannot be excelled.

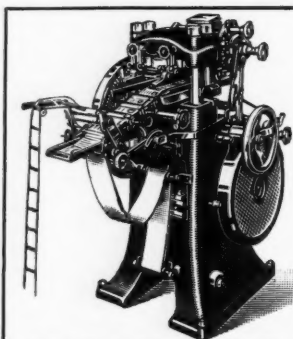
OUR PRICE LIST—Is issued monthly, and shows all special lots and bargains. Send for your copy. It will save you many a dollar.

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"KEESE" Full Automatic SEAL AND LABEL PRESSES

Prints one or two colors—embosses and cuts out ready labels all in

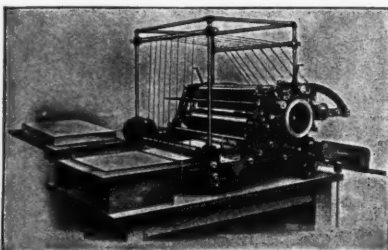
ONE OPERATION

Capacity approximately 30,000 finished seals per die and per day. For instance, ten one-inch dies will give capacity about 300,000 finished seals per day.

Large Stock of Machines and Parts

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Rules, Cuts Perforates Creases

All in one operation

With this machine ruling is no more an art—it can be done by anyone. An indispensable machine for every printer or bookbinder.

Large stock.
Highest testimonials.

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"EMBOSSOGRAPHY"

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Wonderful ENGRAVED EFFECTS

HARD, FLEXIBLE & PERMANENT

Embossed Effects ABSOLUTELY Indestructible

OUR PATENTED PROCESS is the only method of producing raised printing effects, without the use of dies or plates, that do not scratch or crack off,

Hard as Flint, Flexible as Rubber

guaranteed to remain flexible forever; no mincing of words. Send for samples of the work. Complete outfits, Gas or Electric Machines, \$160.00 up.

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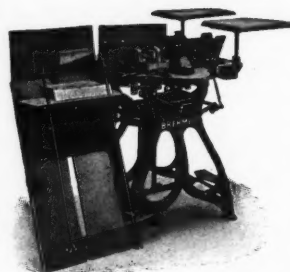
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BREHMER'S End Sheet Pasting Machine



This machine is intended to paste any size of plate, maps, end-sheets, etc., to sections. It will also turn the end-sheets, etc., round the section and paste them on either to the right or to the left of same.

Brehmer Thread Sewers
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The Machine with a LOW Plunger

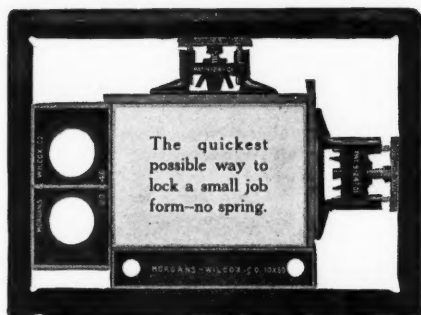
Will Stand Up to the Most Exacting Conditions

The Wetter will give you that satisfaction you have a right to expect from this well-made Numbering Machine.

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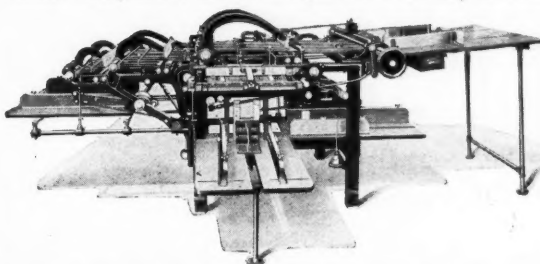
THE FIRST STEP



Accuracy and rigidity of lockup constitute the first step in securing a perfect printing surface. No amount of pounding on the planer will reduce the uneven surface caused by imperfect furniture and quoins in the form. M. & W. Job Locks never fail and our Iron Furniture is accurate to the one-thousandth part of an inch.

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Why have four well known firms reordered
**Anderson High Speed
Folding Machines**
until they now have a total of twenty-seven?



Greatest production on sheets up to 25 x 38" is their reason. This machine is built for years of accurate high speed folding service. It can be set quickly for any of a large variety of folds and a replacement part is practically unheard of. One firm writes, "We are frank to state that in our opinion it is one of the most efficient folding machines on the market today. We have just finished folding three or four large runs of 22 1/2 x 35" sheets on which we obtained a maximum speed of 5,000 per hour." Let us send proof of lower folding costs for you.

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36 Years Making Quality Folding Machines and Bundling Presses
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We also Renew
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Copper is electrolytically deposited or plated on Rotogravure, Photo-gravure and Color Printing Cylinders with absolute uniformity, smoothness, density, and finished by expert operators with many years' experience.

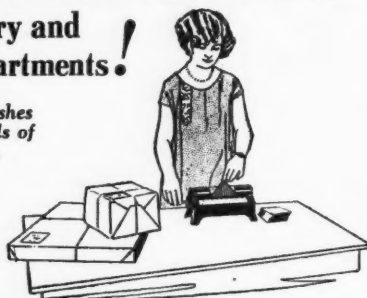
We serve some of the largest and best rotogravure plants in the country. Let us show you how we can save you money *with safety*. Write.

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40 Richard Street, Brooklyn, N. Y.

You Need This Label Paster in your Bindery and Shipping Departments!

Saves all brushes
and two-thirds of
the mucilage.

Sticks
Labels
Faster!



STIKFAST
TRADEMARK REGISTERED

**SANITARY LABEL
PASTER**
(Speeds up deliveries)

CONVENIENT, economical, neat, "Stikfast" is indispensable for Bindery and Shipping Departments. A turn of the handle, a single pressure of the label to the package, and the whole surface adheres evenly and securely. It rules the underside of the label with heavy, parallel lines of mucilage. Permits exclusive use of inexpensive, ungummed labels. The improved appearance of your merchandise will add much to the impression when received. "Stikfast" applies mucilage under the label only—it never smears the wrapping, causing packages to stick together—and labels will not pull off, warp, or blister.

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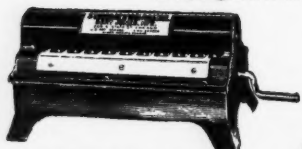
Made in Three Sizes

- No. 5 Stikfast.....\$10.00
For labels not to exceed 3 x 4 inches.
- No. 9 Stikfast.....\$15.00
For labels not to exceed 6 1/2 x 9 1/2 inches. This size machine pastes the standard American Express waybills. This is our most popular size.
- No. 12 Stikfast.....\$20.00
For large labels.

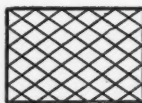
MOTOR UNITS for any size machine \$40.00 additional, enabling operator to do at least one hundred per cent more work because both hands may be used.

Each machine can be used for any size label from a postage stamp to its capacity. We send one pound of dry mucilage and one pint of liquid mucilage free with each machine. This mucilage can be mixed to any consistency by adding cold water and can be used for any purpose that an adhesive is used for. This mucilage is not only used in our pasting machine, but it may also be mixed thick for pasting fiber cartons or thin for office mucilage. A pound of the dry mucilage will absorb a pint and a half of water, making half a gallon of mucilage for fifteen cents if bought in 80 lb. bags. Prices on "Stikfast" Mucilage:

5 lb. bags.....	\$1.25	25 lb. bags.....	\$4.75
10 lb. bags.....	2.30	50 lb. bags.....	8.50
80 lb. bags.....	\$12.00		



Each "Stikfast" is made of brass and cast iron baked enameled. Will last a lifetime. NEVER WEARS OUT.



This is the way the back of your labels will look after being run through the "Stikfast" Label Paster. Note the lines of Mucilage.

FREE TRIAL COUPON

BERT JONES, 1528 Republic Bldg., Chicago:
Send me on free trial one "Stikfast" Label Paster and 1 pound of Dry Mucilage. I am enclosing one of the largest size labels we use. Please send a suitable "Stikfast" for same (WE CANNOT ACCEPT TRIAL ORDERS WITHOUT YOUR LABEL.) I will try your machine five days, and if not satisfactory I will return same by PARCEL POST OR PREPAID EXPRESS

Name.....

Address.....

City..... State.....

This trial offer only for United States on account of customs regulations.

The Southworth Quality

Heavy Duty, Combina- tion Multiple Punching and Perforating Machines



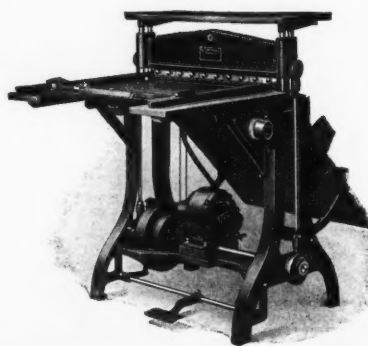
The Heavy Duty Super Portland
Punching Machines

Our Foot, Belt and Motor Driven Super Portland Punching Machines are designed to do Heavy Duty Punching and Perforating. These machines are used for Punching Round and Open Holes, Round Cornering, Perforating, Tab Cutting and Indexing. Special equipment of any kind can be furnished.

Our machines will do as wide a range of work as any punch

now on the market and are guaranteed as to workmanship and material.

Southworth Perforators are built in Heavy Duty Models, and the dies guaranteed for five years' service. We



28-Inch Heavy Duty Motor Driven Perforator
with Full Equipment

can supply 15-inch Hand Power, 20 and 28 inch Foot Power, 28-inch Belt and Motor Driven Machines.

Send for Bulletin Illustrating Machines

Purchasing equipment of our make guarantees you service and satisfaction after continued use.

In Stock and for Sale by Agents and Type Founders

Manufactured by



Southworth Machine Co.

PORTLAND, MAINE





If you haven't received a copy of The Proof of the Puddin', ask us to put your name on the list to get it monthly. The January issue shows the printing qualities of Miami Folding Enamel.

Where Price is a Factor

EVERY printer is up against the cost question these days where it is necessary to get high grade results on a medium priced sheet of paper.

Miami Folding Enamel is a pure white sheet made from new stock, with a fine finish that will bring out good results in illustrations — will give a clean color job and will stand a lot of handling.

Samples of this paper are available at your dealer's for the asking or write direct to us and we will send them. Try it out for yourself—you'll find it will help you land many jobs and give the customer what he wants.

*Ask your Dealer for Samples
or write direct to*

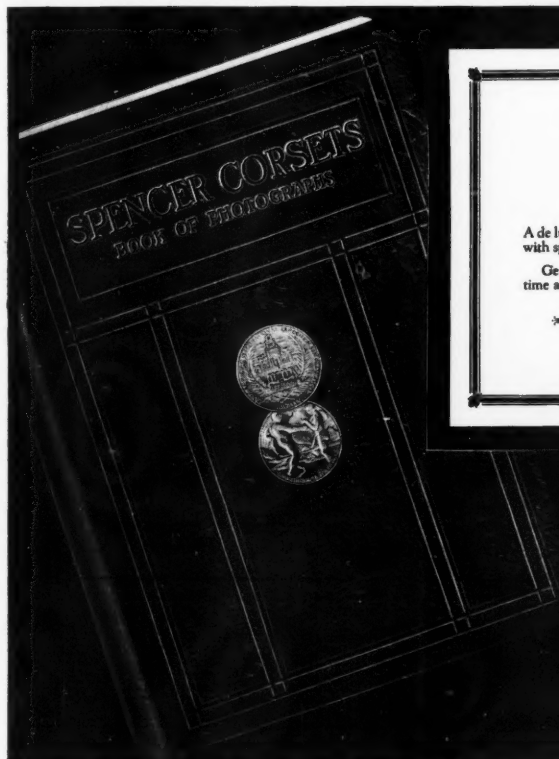
The Miami Valley Coated Paper Co.

Manufacturers of Coated and Specialty Papers

Franklin, Ohio

Our other stocks are Community Enamel, Tiffany Enamel, Fanfold Enamel, Double Service Bond

COVERS OF ARTINE COMPEL ATTENTION TO THEIR CONTENTS



NOT A SPRAYED COVER~

simply *Artine!*

A de luxe cover material prepared for this result before it is delivered to the Binder. No fussing with spray nozzles or equipment. No costly assortment of air-brush accessories required.

Get your share of the Profit and Prestige possible by knowing Artine—how it saves you time and money—how simply it works—and the remarkable results obtainable from it.

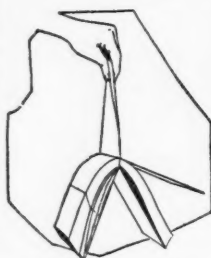
For full details, samples and selling co-operation write "Binders Artine Promotion Department."

THE KERATOL COMPANY
102 TYLER STREET — NEWARK, NEW JERSEY



USE ARTINE FOR CATALOGS AND ANNUALS ~ Samples on request

Please Mention THE INLAND PRINTER When Writing to Advertisers.



NUREX is strong. It never gets brittle.

Never Becomes Brittle!

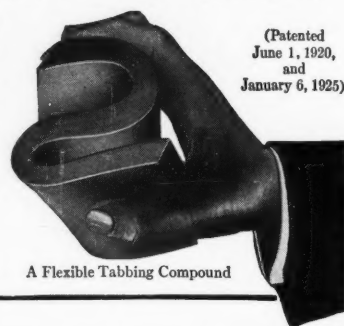
Nurex Tabbing Compound

does Tabbing, Tipping and Mounting, **BETTER, QUICKER AND CHEAPER.** No glue pot to heat. No waiting. No boiling over. No waste. Simply apply cold with a brush, and "It's Good to the Last Drop."

COLORS: Red or Natural
Government Measure Put up in Gallons or Quarts

NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



(Patented
June 1, 1920,
and
January 6, 1925)

A Flexible Tabbing Compound



Appreciate Your Dealer's Advice

IF your presses aren't giving you the utmost efficiency, due to poor lubrication, and your dealer helps you out of your trouble by advising that you use *Albany Grease*—wouldn't that be a service to appreciate? He recommends *Albany Grease* because he knows you can't afford to fall down. He helps you and himself too.

Sold in Cans and Barrels . . . All Consistencies; Never Drips

ALBANY GREASE

Your dealer can supply you.
If not, write us



This Trade Mark Signifies
the Genuine Albany Grease

ADAM COOK'S SONS, Inc.

6 VARICK ST., NEW YORK

SERVICE PLUS!

That is what you get when you buy

DAMON TYPE

STANDARD LINE—POINT BODY—POINT SET

THE use of the highest grade metals especially prepared by our own chemists and turned into the finished product by expert casters and foundrymen, insures this. And remember, every piece of **DAMON TYPE** is fully guaranteed! Send for a copy of our compact Catalog and Revised Price List. It will tell you how to save money on your next type order.

DAMON TYPE FOUNDERS CO., Inc.

The only Independent Type Foundry

44 BEEKMAN STREET

NEW YORK, N. Y.

Chandler & Price Presses and Paper Cutters
Diamond Power and Lever Cutters
Hamilton Steel and Wood Composing Room Equipment
Wire Stitchers, Proof Presses, Folders, Punching and Perforating Machines
Whatever your need may be, we have it—Large Stocks for Quick Delivery

"PROUTY"

Obtainable Through Any Reliable Dealer

[LATEST]

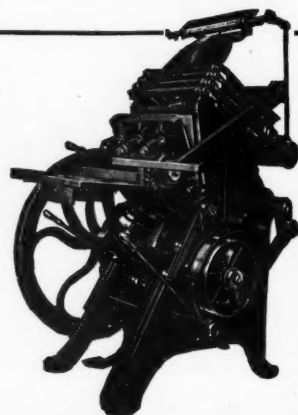
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment

(UNEXCELLED)

MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

Office and Factory: EAST BRIDGEWATER, MASSACHUSETTS



"A large per cent of all printing establishments will find Mentges No. 112 a desirable and profitable addition to their equipment."

This is what Mr. T. E. Dunwoody, director of the Trade School at Pressman's Home, Tenn., says of

Mentges No. 112

in his letter of Dec. 14, 1926. He adds:

"We not only fold circulars, booklets, and letters on this machine, but also it is used each month to fold the covers of our magazine, *The American Pressman*. . . . The machine has good speed and is sturdily built. . . . Best of all it is simple and can be quickly changed from one job to another. . . . This flexibility should be appreciated by thousands of printing concerns, both large and small, because practically all concerns have need of a small, fast, easily adjusted folder of the Mentges type."

These are the things that MENTGES No. 112 stand for with the trade.

MENTGES DEMONSTRATION PLAN
affords you the opportunity to try this machine
at our risk

The Mentges Folder Co.
SYDNEY, OHIO

Your Trucks Should Fit Your Rollers

When your rollers are old they will have shrunk as much as a quarter inch in diameter.

How can you set those rollers in correct relation to type and press?

Morgan Expansion Roller Trucks will do it. They can be adjusted so as to add a quarter inch to the truck.

With these trucks you can be sure of the same diameter for roller and truck, at any period in the life of the roller.

They save wear on the roller; they save time in makeready; they are noiseless.

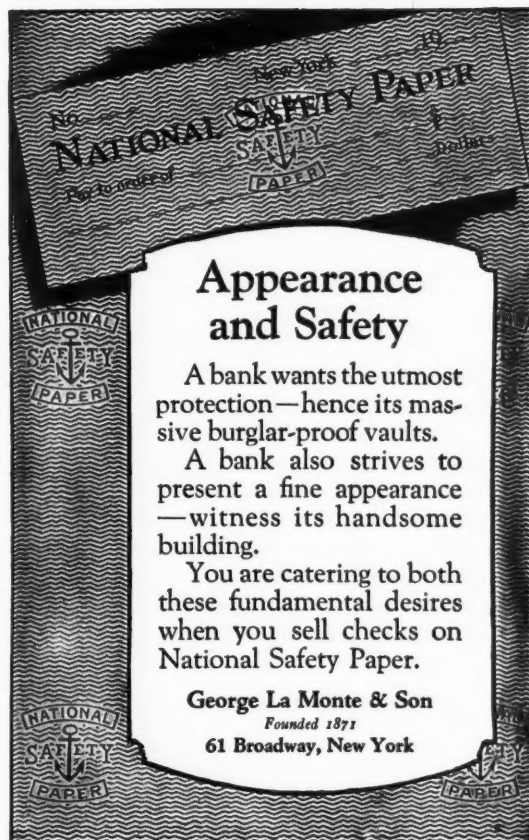
PRICE PER SET

8x12 Set of Six.....\$7.75	12x18 Set of Six...\$ 9.00
10x15 Set of Six.... 8.00	14½x22 Set of Eight 12.00

Ask your dealer or send direct to

Morgan Expansion Roller Truck Company

100 No. Larchmont Boulevard, Los Angeles, Calif.



Appearance and Safety

A bank wants the utmost protection—hence its massive burglar-proof vaults.

A bank also strives to present a fine appearance—witness its handsome building.

You are catering to both these fundamental desires when you sell checks on National Safety Paper.

George La Monte & Son
Founded 1871
61 Broadway, New York

A Real Economy

Although there are cheaper type cleaners, Phenoid Instantaneous is a real economy. It cleans thoroughly and quickly, even old type on which the ink has become caked. And it dries almost instantly, leaving no grease film.

If you use Phenoid, you will avoid smudging type, and save much waste of paper in trial runs.

Phenoid is also a great time and labor saver when it comes to cleaning rollers, fountains, in fact anything about the shop.

For a quick change of inks on a color job Phenoid, once used, becomes indispensable.

Phenoid contains nothing that will harm metal, wood, or fabric. It is also harmless to the skin.

CHALMERS CHEMICAL COMPANY
123 CHESTNUT STREET · NEWARK, N. J.

PHENOID
TRADE MARK
**INSTANTANEOUS
TYPE CLEANER**

TRY—AT OUR RISK—Send for a quart can of Phenoid. When you have used it, pay us if you are satisfied. If not—send back the bill.

PORTRAYING, as it does, the athletic prowess of the Ancients, the statue of *The Wrestlers* in Fairmount Park, Philadelphia, is a fine example of sculptural art. Graphic Art reproduction of such works requires the best efforts of skilled craftsmen. The perfect reproduction of originals will, in the future as it has in the past, continue to claim our careful and serious attention.



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MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA

SHERIDAN BLDG.

NINTH & SANSOM STS.

PHILADELPHIA



ROCKSTROH-WERKE

Heidenau, Germany

Manufacturers of

Victoria PLATEN PRESSES

in various sizes

for all Commercial Printing, finest
Halftone and Color Process Work,
Embossing and Die Cutting.

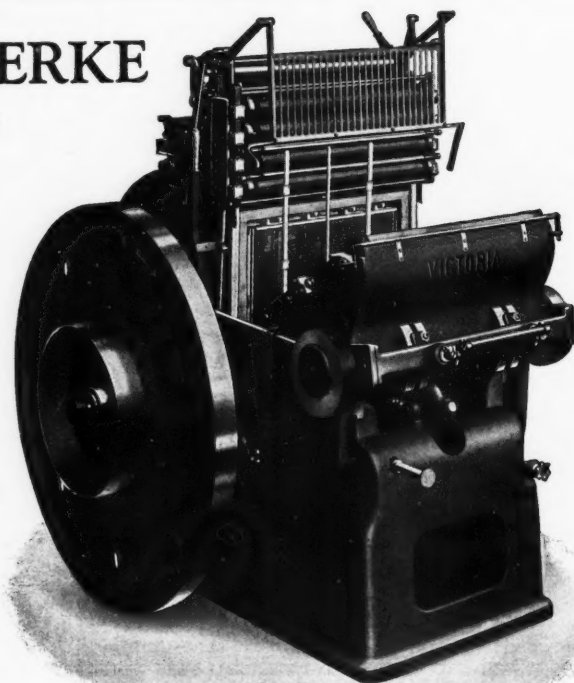


For Particulars Write

Victoria Press Mfg. Co.

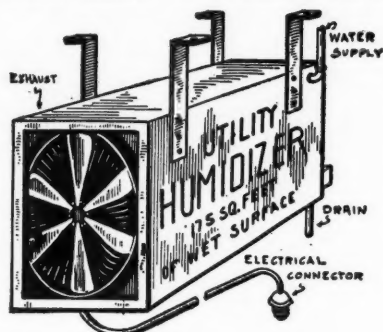
38 PARK ROW

NEW YORK



AGENTS WANTED IN THE PRINCIPAL CITIES OF THE UNITED STATES AND CANADA

UTILITY Humidizers and Heaters for the PRESSROOM



The Double Capacity Humidizer

THIS Humidizer has 210 square feet of wet surface, over which 1100 cubic feet of air are drawn every minute by a powerful exhaust fan. With uniform humidity in the pressroom the paper lies flat—there is no curling, no static, no bad piling. In addition, the men are more comfortable, and less subject to colds and influenza. In inquiring for price, state dimensions of pressroom.

A Five-Year Guarantee With All Utility Products

Fully
Patent-
Protected
by
Chas. H.
Cochrane

*[The Best Remedies
for Devil Static]*

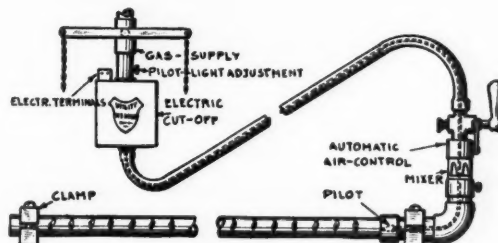


Diagram of Model C

This is one of ten models of Utility Gas and Electric Heaters, made especially for the various styles of printing machines. With or without safety shields; with or without gas cut-offs. Reflectors with double flame for Vertical and Kelly presses. Best for stopping offset, quick backing up, better color of ink, more prompt delivery.

UTILITY HEATER COMPANY

TELEPHONE CANAL 2989
239 Centre Street NEW YORK



SMYTH

STANDARD OF THE WORLD IN BOOKBINDING MACHINERY



Three No. 1
and

One No. 2

Smyth

Casemaking
Machines
in the plant
of

Messrs.

Ullstein

Berlin,

Germany



No. 1 Model
makes

book cases from

3 3/4 x 5 1/2 to

9 1/2 x 15 1/2

The No. 2

from 7 x 7 to

16 x 22

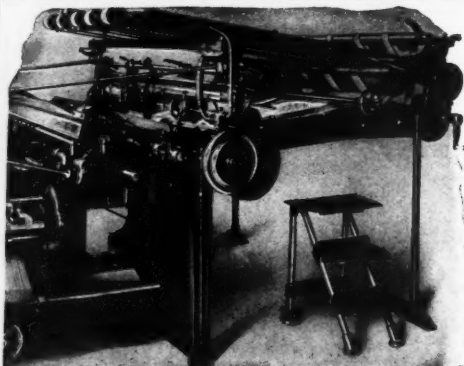


The No. 1 Model
can be adapted
for check-book
work and both
can be adapted
for quarter and
half bound
work

NEW YORK
28 READE ST.

E.C. FULLER COMPANY

CHICAGO
343 59 DEARBORN ST.



THE CHAMBERS KING Continuous Combing Wheel Feeder

CHAMBERS KING CONTINUOUS COMBING FEEDERS can be attached to any make or size of drop-roll folding machine. Improved, simplified and developed to the highest state of efficiency. It is remarkably simple, of few working parts, open and easily accessible—will continue to feed sheets while loading.

Control features operate under low pneumatic pressure, affording instant action at different parts of the machine.

The KING CONTINUOUS FEEDER is the only continuous feeder that forwards the sheets directly under the drop-roll of the folding machine, thus eliminating the harsh mechanical action of a complication of cams, rods, cranks, levers and springs so commonly found on continuous feeders. Combing wheels are independently controlled—adjustable as to position while in operation. . . . Write for full information.

STOLP-GORE COMPANY

710-712 W. Jackson Boulevard
Chicago, Illinois



Reid Linotype Magazine Storage Rack

7 reasons why you should buy them

- 1—Holds more magazines in a given space than any other rack.
- 2—Valuable storage space above and below the magazines.
- 3—Size of rack to hold 11 magazines, width 34 1/4 inches, depth 26 1/4 inches, height 60 inches.
- 4—No moving parts, all iron and steel, will last indefinitely.
- 5—Magazines will not fall on floor.
- 6—No wear on mouth of magazine.
- 7—Price of 11 magazine rack, \$105.

PATENTED

Write for full descriptive booklet

WILLIAM REID & CO., 537 S. La Salle St., Chicago, Ill.

Grove's Gauge Pins and Grippers for Platen Presses



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

**Lowest Price — Strongest — Most Durable Pins
and Grippers on the Market**

Order from Your Dealer or Direct

Jacob R. Grove Co. Investment Building
WASHINGTON, D. C.

Your Supply House Sells "HORTON"

**VARIABLE 20th CENTURY
SPEED AND INK
PULLEYS FOUNTAINS**

Products of the
HORTON MANUFACTURING COMPANY
Minneapolis, Minn., U. S. A.

"Always Satisfactory and Dependable"

YOU DO NOT FIGURE ON POOR ELECTROTYPES

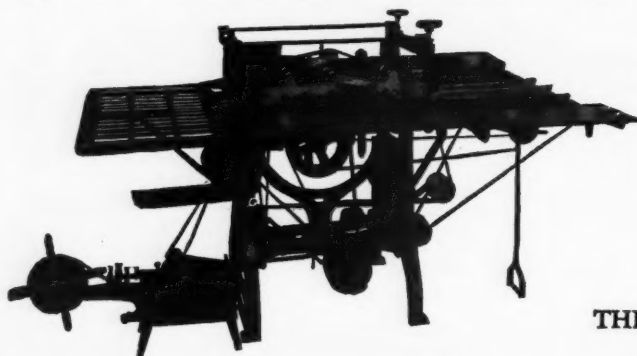
Then, why take chances with them?

You base your estimates on plates of good quality, and the excessive cost of make-ready and loss of running time in the pressroom occasioned by inferior, thin-shelled electrotypes may represent the difference between profit and loss to you. Command the skill, intelligence and careful workmanship of our efficient organization—give your pressroom a chance to equal in practice the anticipation of your estimator.

Dinse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185

The Brackett Double Head Stripping Machine

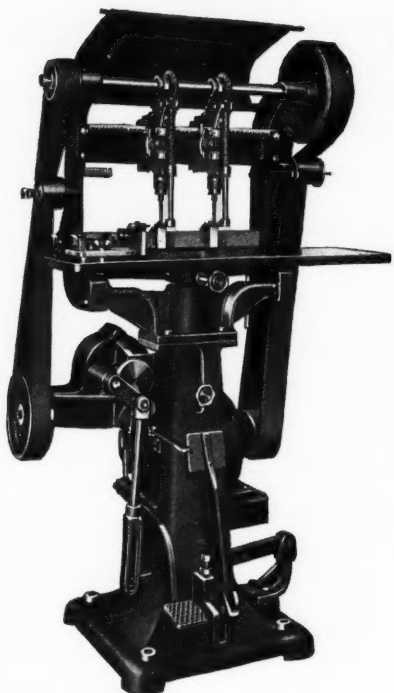


Brings Bookbinding costs down to an unusually low level. The cheapest kind of human labor can not compete with it.

It does the unusual things in bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere in the world.

Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers should investigate the unusual merits of this machine if they are interested in lower costs and greater profits.

THE BRACKETT STRIPPING MACHINE CO.
Topeka, Kansas, U. S. A.



And NOW— The Berry No. 5—at \$800!

Here is the new Berry No. 5 Round Hole Cutter. It has the same features as the heavy-duty No. 4 machine—automatic table-lift, and adjustable back guide. It will drill through a 2 inch thickness in one operation! Two heads are standard equipment, but as many as four can be used.

Here is a heavy-duty round hole cutter of the same high quality as the Berry No. 4 Machine, yet the price is only \$800, completely equipped! [Without motor, price is \$700.]

Just think what this new machine at this new low price means to you. Complete information is contained in our new folder just off the press. *Write for it—today!*

Berry Machine Company

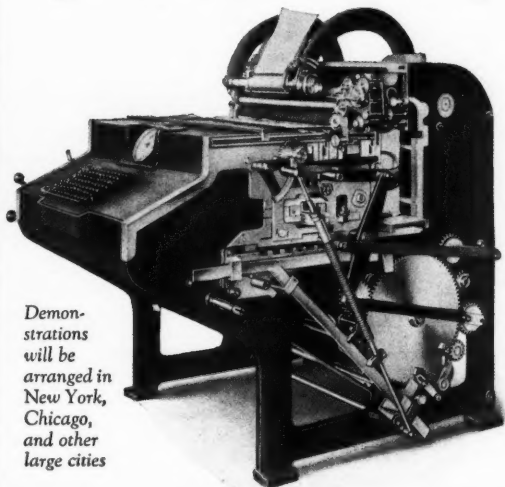
716 No. First Street

St. Louis, Missouri

Write Us for Information on

The New Typary Text Typing Machine

*For Litho, Offset and Rotogravure
Printing • Composing Without
Casting • Printing Without Type*



Demonstrations will be arranged in New York, Chicago, and other large cities

On the TYPARY MACHINE all your matter is composed a line at a time, the keyboard being of the ordinary universal typewriter variety. As soon as the job is completed it is ready for making the negative on TYPON PAPER for direct transfer to plate or stone. The TYPARY MACHINE and TYPON PAPER will enable you to speed up production while reducing costs and general outlay.

TYPARY and TYPON CORP. of AMERICA

461 Eighth Avenue at 34th Street
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Telephones: CHICKERING 8154

Cable Address: "TYPARY," N. Y.

CLIP
AND
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TODAY



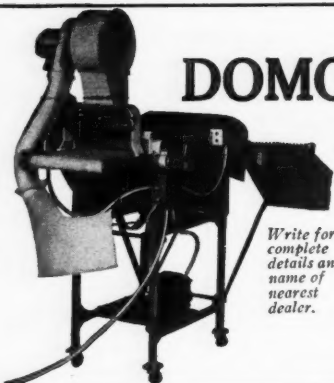
TYPARY and TYPON CORP. of AMERICA
461 Eighth Avenue, New York City

Gentlemen: Please send catalogue of the Typon Process and specimen negatives of Typon films and Typon papers.

NAME OF FIRM.....

ADDRESS.....

ATTENTION OF.....



THE NEW AUTOMATIC DOMORE PROCESS EMBOSSER HIGH SPEED—VACUUM TYPE

The only automatic embosser that produces in one operation die and copper plate effects direct from type.

Write for
complete
details and
name of
nearest
dealer.

DOMORE A product of engineering ingenuity. Our vacuum principle eliminates all waste and allows Domore to operate on only 3 ounces of powder. The pressman prints and embosses at the same time—no extra labor required.

Capacity—Embosses Letterheads 2 up. Cards as high as 6000 per hour.

AUTOMATIC PRINTING DEVICES COMPANY

543 Howard St.
San Francisco

Manufacturers

A.P.D. Sales Co.
280 Broadway, New York



The Potter Proof Press *Cylinder Press Impression*

Standard equipment wherever composing proofs of best quality are required. Made in three sizes. Can be supplied with feed board and mechanical inker if desired.

Literature sent on request.

HACKER MANUFACTURING CO.

320 South Honore Street

Chicago, Illinois

Acme No. 6½

Binds from ⅛ inch to ½ inch
thickness of all kinds of paper

A necessary and profitable part of every
printing office equipment

A sturdy Staple binder made for flat and saddle
back work.



Six different lengths of staple
in three thicknesses of wire.

Only adjustment necessary
is for different thicknesses
of work.

Downward pedal stroke.

Ten inch reach for insertion
of work.

Staples to a core: Fine, 313;
Medium, 200; Heavy, 125.

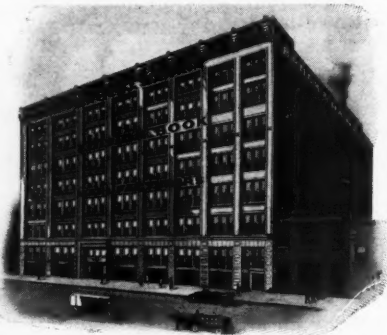
The Acme Staple Binders are the
only Staple Binders made complete
from the raw material to the fin-
ished product in our own factory.

Catalogue on request

Acme Staple Co.

Established 1894

1643-47 Haddon Avenue, Camden, N. J.



"The Complete Bindery"

BOOK BINDERS

1892

1926

Edition Book—Catalog—De Luxe—Leather
—Cloth—Paper Cover—Pamphlet Binding

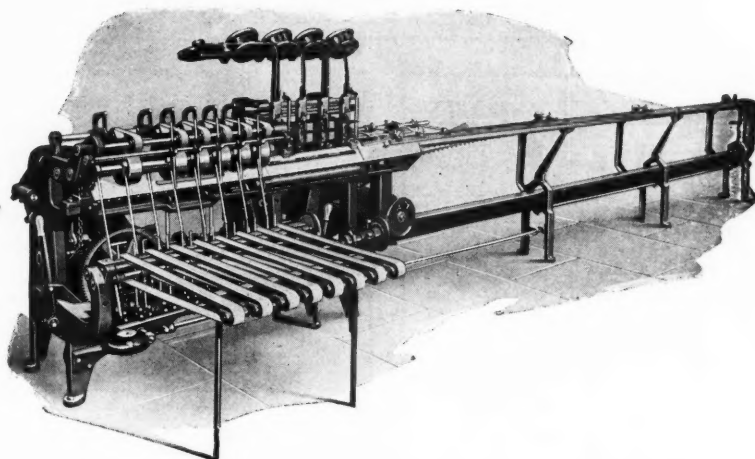
Most Up-to-Date Plant ~ Large Capacity

BROCK & RANKIN, Chicago

Telephone Harrison 0429

619 South La Salle Street

For All Classes of Saddle Wiring—



You Can't Beat the Christensen

The Christensen Wire Stitcher Feeder is in a class by itself. No other machine can compare with it. It cuts the hour cost on all saddle wiring and inserting. It handles high class paper stocks without fear of marking or smearing. Here are just a few other exclusive advantages you can expect from the Christensen, for it is

—the only successful stitcher flexible enough to handle long runs as well as short runs.

—the only stitcher feeder that can be equipped to automatically gather and stitch extended covers in one operation.

—the only stitcher that eliminates clutch and chain troubles.

Over 400 Christensen machines are in operation today, earning money for their owners. Several plants operate from 2 to 16 machines on regular commercial work.

For further details write to

GEORGE R. SWART & COMPANY, Inc.

Printers' and Bookbinders' Machinery

NEW YORK: *Printing Crafts Building*
PHILADELPHIA: *Bourse Building*



CHICAGO: *Rand-McNally Building*
LONDON: *Smyth Horne Ltd., 1-3 Baldwin's Place*

Accuracy

Balanced

Construction

Higher Speed

Increased Production

The DOYLE Electric Sheet Heater

PREVENTS OFFSET

(Patented)

ELIMINATES STATIC

For All Makes of Printing Presses

Dear Sirs: We could not run our class of process color work without the Doyle Electric Sheet Heater.

THE MORRIL PRESS, New York.

Gentlemen: The Doyle Electric Sheet Heater increases production and the press delivers cleaner work than before we used it.

THE HANSEN PRINTING CO., San Francisco.

Gentlemen: We highly recommend the Doyle Electric Sheet Heater for it has given us great satisfaction. It has practically eliminated our offsetting trouble.

SCHMIDT BROS., Chicago.

Gentlemen: We have been looking for years for just such a heater and would not do without it.

LA RUE PRINTING CO., Kansas City.

Ask a Printer Who Owns Some

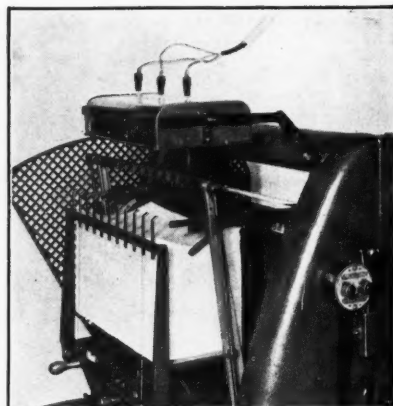
THE J. E. DOYLE CO., 310 Lakeside, N. W., CLEVELAND

Manufacturers of

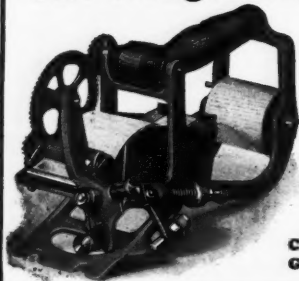
THE DOYLE VACUUM SHEET CLEANER for Removing Lint

THE DOYLE-ALLEN INK DISTRIBUTOR for Better Platen Work

SOLD BY RELIABLE DEALERS EVERYWHERE



FASTEST IN THE WORLD The Wing Aluminum Mailer



A super speed mailer
11,712 per hour

The extreme lightness
and exact balance
enable operator to
produce the ultimate
in results every time.

It will pay you to
get further details

CHAUNCEY WING'S SONS
Greenfield, Massachusetts

BLOW OUT THE DUST



With a
CADILLAC
PORTABLE
ELECTRIC BLOWER

Now is the time that grit and dirt blow in through the open windows and settle all over the typesetting machines—on keyboards, magazines and motors—and begin the slow but sure work of "Destruction." You can keep your electric motors and typesetting machines free of dust and dirt with the CADILLAC Blower. Instantly convertible for suction cleaning. Requires no oiling.

CLEMENTS MFG. CO., 602 Fulton St., Chicago



Something New!

TICCO OPAQUE COVER

This new TRIANGLE COVER INK is different from any Cover Ink you ever used. It is bulky, easy-working, opaque and—it covers. Send for "Comparative Test Folder." It tells the story better than it can be told here.

For BETTER INKS
—try TRIANGLE



TRIANGLE INK
and **COLOR COMPANY**
Litho & Printing Inks For All Purposes

26-30 Front Street, BROOKLYN, N. Y.

PHONE: TRIANGLE 3770-71

Western Service Office: 13 So. Third Street, St. Louis, Mo.

"NORTHWESTERN"

Push-Button Control Motors



BETTER PRESSWORK

Depends a great deal on the speed at which you run your press. If press is equipped with "Northwestern" Push-Button Control Motors, you have the satisfaction of knowing that you can work at the proper speed for best results.

Our illustrated folder and price list describing these motors will be a revelation, as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

2226 S. San Pedro St., Los Angeles, Cal.; 43 South Third St., Minneapolis, Minn.; 3-260 General Motors Bldg., Detroit, Mich.; 10 South 18th St., Philadelphia, Pa.; 100 Pearl St., Boston, Mass.; 97 Reade St., New York City; 65 Bellwoods Ave., Toronto, Ontario, Canada.

**Every time
that
jobber
of yours
Prints → 1 sheet**

**M-243
is Printing →
for some more
Progressive Printer**

**The two thirds
You are losing
is in here**

M-24 with Autofede



**How long
can You
stand
that loss!**

LOSS because some other printer near you is getting the increased production and increased profit.

M-24 is the up-to-date profitable means of producing commercial printing—4800 per hour.

M-24 users are money-makers. They are out of the rut. Write today for free illustrated booklet.

Lisenby Mfg. Company

608 So. Dearborn St. Dept. A, Chicago, Ill.

Vibration Destroys!



**Why Must Soldiers
Break Step Crossing
a Bridge?**

It's not the Weight Alone, but the Rhythmic Vibration of the soldiers' steady tramp—tramp—tramp that endangers the bridge structure.

Machine vibration is an insidious danger to your Presses, Cutters and other machinery—an interference with your operatives' best work—a legally actionable nuisance to your neighbors.

**KORFUND Deadens Vibration
and Noise. 100,000 Installations
Testify Its Need**

KORFUND VIBRO-DAMPERS are easily applied to your present installations—5 sizes, sustaining loads from 30 to 4,000 lbs.

THE KORFUND COMPANY, Inc.
235 East 42nd Street New York, N. Y.

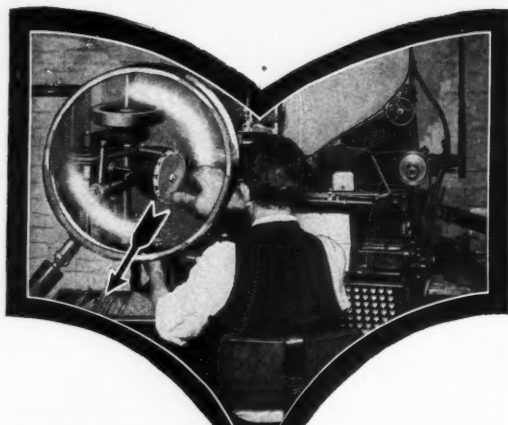
**SEND FOR
BULLETIN ON**

**KORFUND
VIBRO-
DAMPER**



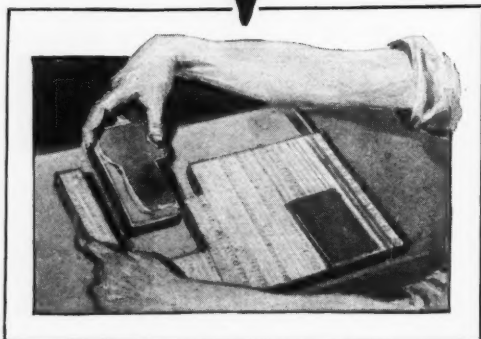
KORFUND

The MOST DIRECT ROUTE from Typecasting Machine to Makeup



The Mohr Lino-Saw installed on your Lino-type or Intertype *saws* your odd measure slugs as they are cast—cleanly, automatically, and with unfailing accuracy. A simple turn of the dial takes care of the vise jaw and assembler adjustments and provides for the sawing, too! No floor-saw delays—no ruined mold liners—no bleeding of slugs. From typecasting machine to makeup without detour!

The Mohr Lino-Saw is used by progressive publishers and printers in every part of the world. Four big newspapers alone have a total of 134 in service. Wherever time is valued as money, the Mohr Lino-Saw has an instant appeal. Full details sent promptly on request.



Mohr Lino-Saw Company
564-570 West Monroe Street
Chicago, Illinois



PEERLESS

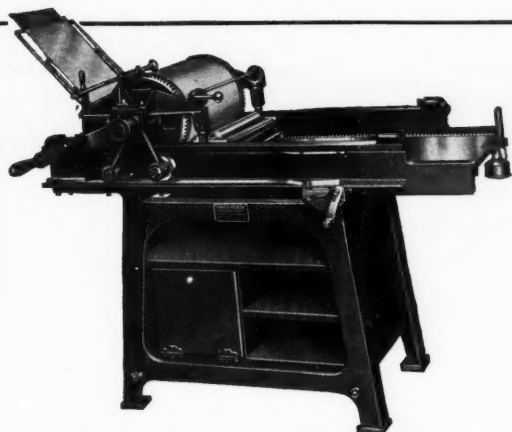
*The Black
that Makes
the Ink—
That Makes
YOUR Job!*

THE world's leading ink-makers use Peerless Black to guarantee the printer the utmost in quality, luster and free-flowing characteristics.

**The Peerless
Carbon Black Co.**

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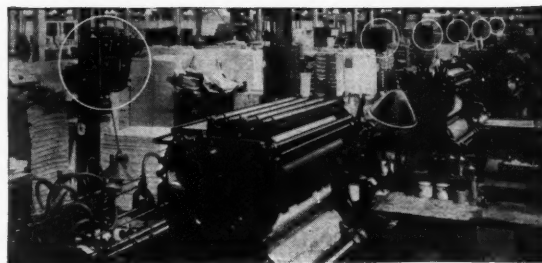
is the speed obtained by practiced operators on

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Bulletin 42-103 describes the Monitor System for print shop machinery; Bulletin 42-108 for newspaper and magazine presses.

Monitor Controller Company

6631-3

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Send for literature about modern Laureate and Colt's Armory Presses.
If you wish, we will gladly send our local sales representative.



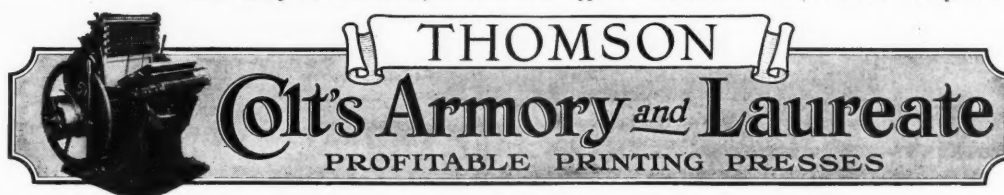
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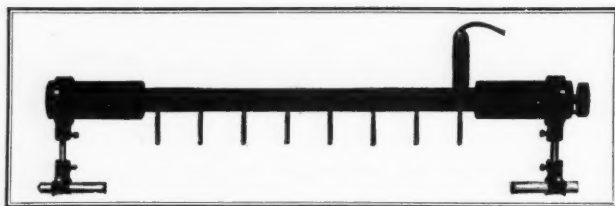
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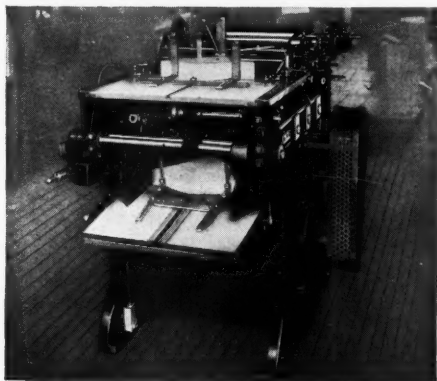
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The only press that will feed died-out blanks, made-up envelopes and sheet work equally well



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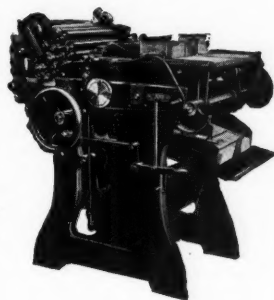
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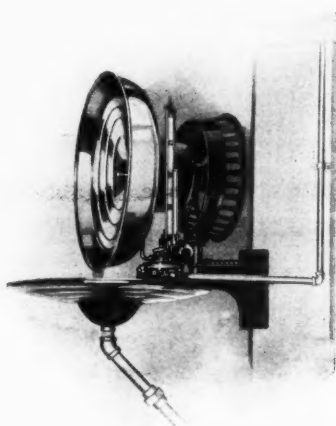
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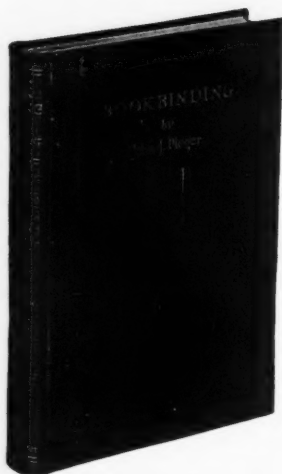
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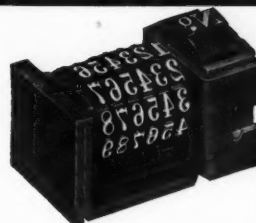
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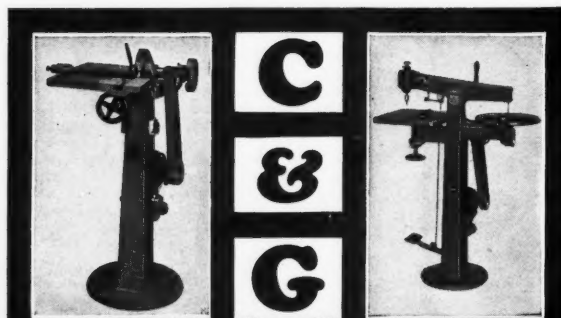
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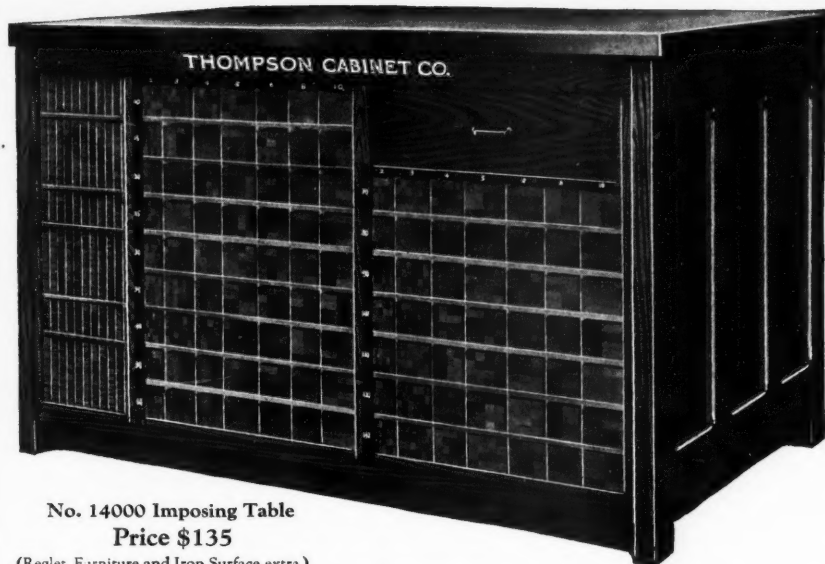
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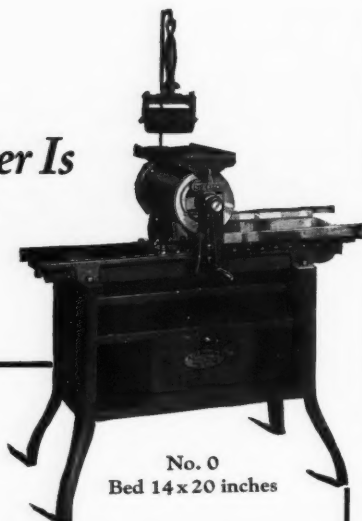
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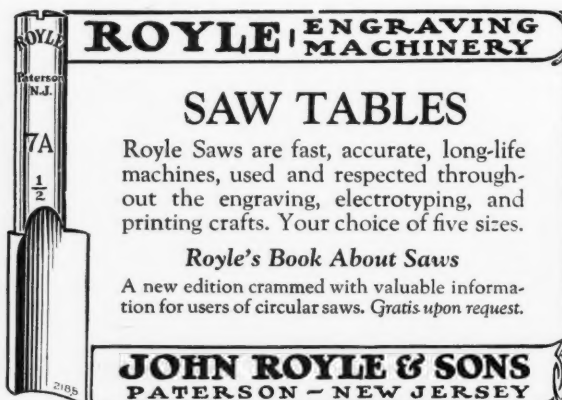


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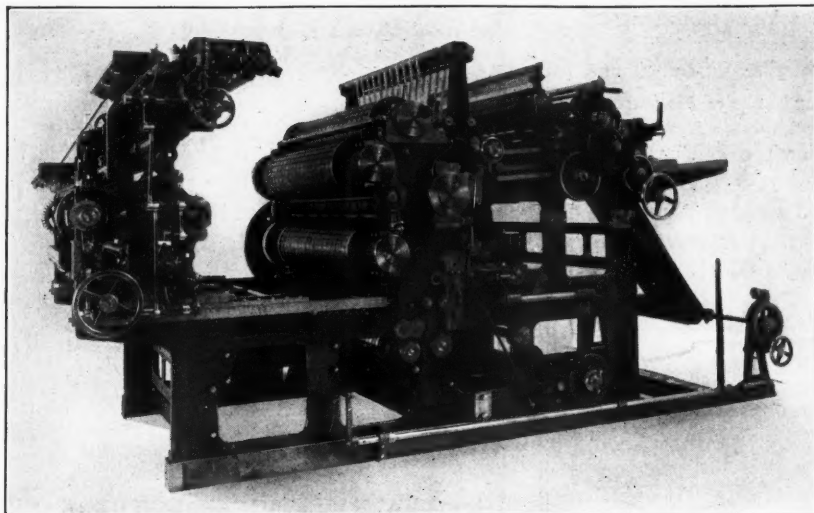
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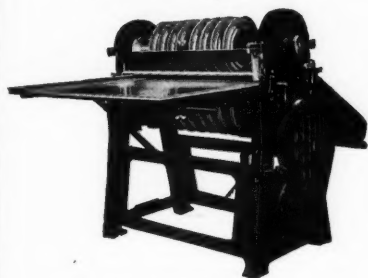
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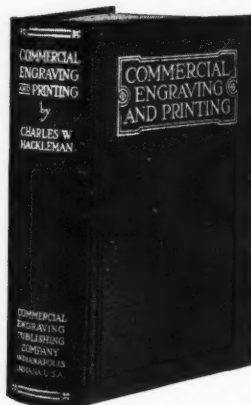
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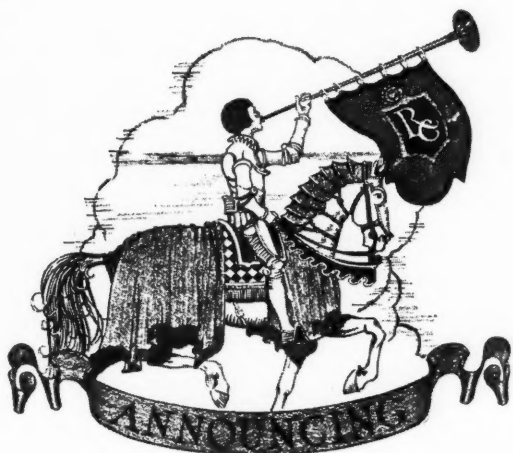
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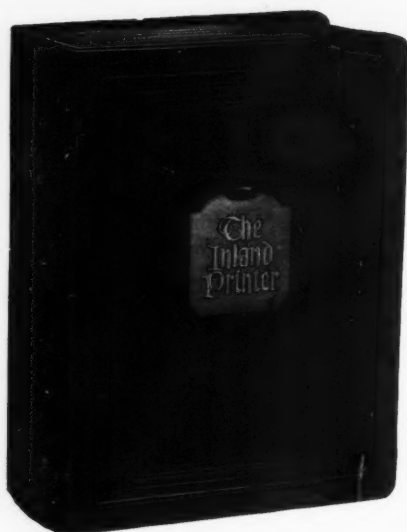
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March, 1927

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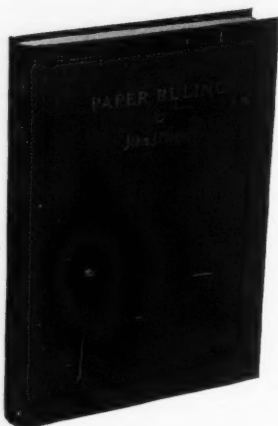
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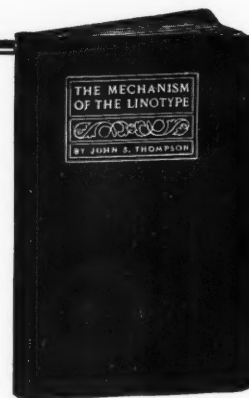
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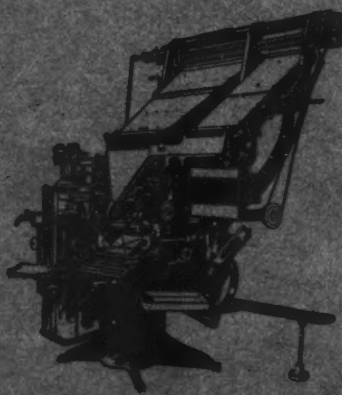
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